A CRITICAL STUDY OF LITERARY DEVELOPMENT AT PONDICHERRY STATE (POST-INDEPENDENT ERA)

Submitted to the University of Mysore for
the award of the degree of Doctor of Philosophy in
South Indian Studies

By

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DECLARATION

This thesis entitled **"A CRITICAL STUDY OF LITERARY DEVELOPMENT AT PONDICHERRY STATE(POST-INPENDENT ERA)"** is the result of my own study carried out under the guidance of **Dr. T. MANIAN,** Reader in Tamil, Institute of Kannada Studies, University of Mysore and the same has not been submitted in part or in full for any degree or diploma in this or in any other University.

(R. VENKATESAN.)

CERTIFICATE

I hereby certify that this thesis entitled ***"A Critical Study of Literary Development at Pondicherry State (Post-Independent Era)"****, embodies the result of bonafide work done by Mr.R.Vengadesan for the degree of Doctor of Philosophy in South Indian Studies, University of Mysore, under my guidance.*

I further certify that this thesis or part thereof has not previously formed the basis for the award of any degree, diploma, or other similar award in this or any other University.

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Transliteration

Vowel	Consonant
அ = a	k = க்
ஆ = aa	ṅ = ங்
இ = i	c = ச்
ஈ = ii	ñ = ஞ்
உ = u	T = ட்
ஊ = uu	N = ண்
எ = e	t = த்
ஏ = ee	n = ந்
ஐ = ai	p = ப்
ஒ = o	m = ம்
ஓ = oo	y = ய்
ஔ = au	r = ர்
	l = ல்
	v = வ்
	z = ழ்
	L = ள்
	R = ற்
	ṉ = ன்

Note: Names of person, place and institutions are given in traditional way. Names of books, articles and journals, and poems are given in transliteration.

CONTENT

INTRODUCTION

INTRODUCTION

The social fabrics of the society, the economic, scientific and technological advancements, are some of the important reasons to accelerate the growth of a language and its literary development.

As far as Tamil is concerned, it is the official language of not only Tamilnadu and Pondicherry but also of Singapore and Srilanka. As such, the growth of Tamil literature in all those places deserve to be studied and examined.

Among the regions mentioned above, Pondicherry is one where the growth and development of Tamil literary activities during both pre-and post-independent eras are unique and praiseworthy. However, the reasons and factors for such activities during the above mentioned two periods are different. The main purpose of the present study is to investigate how Tamil literature has developed in Pondicherry after its independence from French rule.

The present region of Pondicherry is a part of ancient Tondaimandalam. In the 14^{th} century AD, the French conquered it along with some adjoining area and ruled. Though India attained its freedom in 1947, Pondicherry was relieved from the French only in the year 1956. After its independence, it has become a union territory of Indian Government.

Since then many a scholars in Pondicherry region have contributed their might for the improvement of Tamil literature that can very well be compared with that of any other Tamil speaking area.

PREVIOUS STUDIES

A few scholars have already made a critical study on literary development in Pondicherry. The important ones among them are "Putuvai ilakkiya vaLarcciyum Putuvai varalaaRum" by Thillaivanam and "Putuvai ilakkiya amaippukaLin vaLarcci" by Vasuki. Thillaivanam, in his work, classifies the Tamil poets on chronological order like

those who belong to before and during 20th century. His classification further goes on the basis of spirituality, politics, traditionalism, modernism, etc. His work also analyses the Tamil journals of Pondicherry, Tamil translations from French language and the contributions of French scholars to the development of Tamil literature. Thillaivanam's another work by name "Putuceeri maanila varalaaRu" speaks, though mostly about the history of Pondicherry, to some extent its Tamil literary activities also.

Vasuki, in her work mentioned above, deals more on literary organisations of Pondicherry and their subscription to Tamil literature. Her work, however, remains incomplete.

Keeping the above-mentioned works in mind, the present thesis attempts to make a detailed study and give a critical analysis on the subject.

AIM OF THE PROPOSED PROJECT

The present research work centers around the following two aims:

To introduce in general the literary activities in Pondicherry after its independence and present the same in its totality.

To evaluate Tamil literature, especially it's poetic literature, in the post independent era of Pondicherry.

LIMITATIONS OF THE RESEARCH

Tamil literary activity in Pondicherry region during the past forty years is vast and exhaustive. It includes prose, poetry, drama, novel, short story, etc., and thereby it is an impossible task to encompass all of them in a single research work. The present study, therefore, restricts itself only with the publication of poetic literature of this region giving more importance to those published after 1956, the year of independence of Pondicherry.

BASIC SOURCES

While the primary source of this research study is mostly the poetic compilations of various authors, the critical and research works on the same serve as secondary source.

CONTENT OF THE PROPOSED RESEARCH

The present study has totally eight chapters including the Introduction and Summary of the project. After the Introduction, the second chapter, namely "Pondicherry – An Introduction" speaks about the location of the place, its nominal root, geographical description, climatic condition, popular details, etc. The next chapter "Social Movements and the Literary Trends of Pondicherry" explains about Dravidian Organisation, National Freedom Struggle, Tamil Movement, Religious Revivalism and Communist Ideology in the neighbouring Tamilnadu during the 20th century and their impact on Pondicherry Tamil literature.

The fourth chapter "Literature of Pre-independent Pondicherry" analyses the literary works that have been written after the arrival of the French and before their exit. The literary personalities, their famous works, literary organisations, the important journals, magazines and periodicals of this region during 15th – 19th centuries are discussed in this part of the thesis. The next chapter, "Post-independent Tamil Literature" deals with mainly three important aspects viz. literary works, literary organisations and literary journals. On literary works, poetry, prose and modern literature are critically analysed. The role of literary organisations and their contribution to the development of Tamil literature are discussed in the next part. The final aspect considers about the important periodicals that were and are published and their service to Tamil literary activities.

The sixth chapter entitled "The Famous Poets of Pondicherry" concentrates on the two famous poets of the region Bharatidasan and Vanidasan and their poetic compilations.

The seventh chapter' "Contents of Literature" analyses the subject matters with special reference to nature and its beauty, eradication of castism and untouchability,

improvement of women folk and manual labourers, love for the mother tongue, tamil etc. The research findings are summarised in the conclusion after which the bibliography is enlisted.

THE MODE OF RESEARCH

1. The data for the chapters "Literature of Pre-independent Pondicherry" have been collected from literary criticisms and history of Tamil literature. The authors of various literary works are given primary importance. The reference works are listed in the Bibliography.

2. The primary data for "Post-independent Tamil Literature" has been gathered from authentic literary source.

3. Though there are several poets in Pondicherry, the most important are Bharatidasan and Vanidasan. Their works are given maximum importance in the chapter "The Famous Poets of Pondicherry.

4. In the Chapter "Content of Literature", considerable weightage is given to the study of the improvement of womenfolk, labourers and Tamil language and eradication of Castism and untouchability.

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PONDICHERRY
AN INTRODUCTION

PONDICHERRY – AN INTRODUCTION

OUTLINE OF PONDICHERRY UNION TERRITORY

There are 25 states and 6 Union territories in India (1) and Pondicherry is one among the six. It is 22 Kms. Away from Cuddalore. The Union territory consists of 250 Sq. Kms. Area of Pondicherry as its capital town, another 160 Sq. Kms. area of Karaikal which is 160 Km. away from the head quarters. It also includes 30 sq. km., town of Enam situated 840Km. away from the capital on the banks of Godavari river in Andhra Pradesh and another tiny village in the Kerala coast known as Mahe whose area is just 9 Sq. Km. at a distance of 653 Km. from Pondicherry(2). The Union territory of Pondicherry, therefore, consists of four regions viz. Pondicherry, Karaikal, Enam and Mahe situated at different places and is under the direct control of Central Government of India.

GEOGRAPHICAL LOCATION OF PONDICHERRY

The parts of Cuddalore district of Tamilnadu state are in the West, South and North of Pondicherry and the Bay of Bengal lies in its East (3).

RIVERS

There are eight rivers in Pondicherry region and their names are Gingee River, Ariyankuppam, Sunnambaru, Pampaiyaru, kuruvaiyaru, Pennar, Malattaru and Upparu. Among them Gingee River is the source for the fertility of Pondicherry and the tail end of this river is known as Ariyankuppam River. The same Gingee River is known as Sankaraparani River at Villiyanur and its ancient names are Varahanadi and Tondi. Sunnambaru is a tributary of Gingee River and merges with sea near Tavalakuppam region (4).

Though these rivers become dry in summer season, they are with full of water during monsoon and because of which Pondicherry happens to be a fertile region (5).

THE CLIMATE OF PONDICHERRY

The climatic condition of Pondicherry is a balanced one being neither too hot nor too cold. The summer season of this area is from May to August. Due to Northeast monsoon, Pondicherry records a rainfall of 75-100cm. Every year during October – December months. Even in summer, there is some amount of rain in the months of May – July because of South – West monsoon.

PONDICHERRY AND ITS VARIOUS NAMES

Views of Periplus

Periplus and Tolemy in their travelogues did make a mention about Pondicherry (7). During the first century of Christian era Periplus traveled in the East Coast of India, and his document speaks about various places and harbours in the peninsular India. A few of them are Dimirica, Kamara, Sopatma, Poduke, etc. (8).

The historians are of the opinion that Dimirica is the variation of Tamilakam / Tamilnadu, Kamara is the changed form of Kaveripoompattinam, Sopatma is that of Marakkanam and Poduke is nothing but Puducherry, the original Tamil name of Pondicherry (9).

Tolemy's view

Tolemy in his travelogue mentions a place what is known as Poduka Emporium. Emporium is supposed to be a port where the ships are anchored. Poduka Emporium, according to the scholars, therefore refers to Puducherry. He also mentions about Kaveripoompattinam harbour as Kaberisu emporium (10).

Puducherry is known by several names on the basis of mythology, folk traditions, history and literature. They are Poduke, Poduka, Agatheeswaram, Vedapuram, Vedapuri, Shanmugapuram, Pudeshiyira, Pudeshery, Puducherry, Puduvai, Pondisherry and Pondicherry (11). Many of these names were popular at one time or other. At present the Tamil name Puducherry, its westernized form Pondicherry and their shortened forms

Puduvai and Pondy are familiar and very much in vogue. All these four names, therefore, are synonyms and mean one and the same place, namely, Puducherry.

Puducherry / Pondicherry

Puducherry, otherwise known as Poduke by foreigners, was a tiny coastal hamlet in the midst of Villiyanur, Bahoor, Tirubhuvanai and according to historians, it was under the Tondaimandalam rule. This place was unknown to outside world till the arrival of the French. In the year 1664 the French East India Company established their commercial center at Puducherry and hence the place was developed. Puducherry was also under the control of Danish and Dutch rulers for sometime and it was known by them as `Polesere' and `Pudeshayira' respectively (12). When the French rulers had postal contact with their capital city Paris, they misspelt `POUDUCHERI' by replacing the alphabet `U' into `N' and pronounced as Pondisheri (13). While the two Karnataka battles were fought between British and French rulers, the name Pondicherry was used. This is how Pondicherry came into being especially among the non-Tamils.

Vedapuram

There is no historical reference about Pondicherry during Pallava and Chola period; however some facts are available about the places like Bahoor, Tirubhuvanai, Tiruvandarkoil, Mutharaiyarpalayam, etc. During later Chola period, Tirubhuvanai was known as Tirubhuvamadevi Chaturvedimangalam and Bahoor as Alagiya Chola Chaturvedimangalam. It is assumed that Puducherry might have had contact with these places and known as Vedapuram or Vedapuri. During Nayak's period also, though Villiyanur and Olukarai had some historical references, Puducherry remained to be unpopular. Only after the arrival of the French, the history of Puducherry has come to light (14).

Poduke on the basis of historical references

The references made by foreigners help us to know something about Poduke. According to them, pepper was exported through ships from Poduke harbour. A.H.Warmington refers to Poduke as Podus (15).

Let us now discuss something on the nominal origin of Poduke. In `Sangam literature', there are two words viz. Puduvai and Podukkam. The former one is used in the sense of Pudumai (novelty), pudiyavan (a new person) and pudumaikkol (welcome novelty). Puduvai may be considered as the nominal root of Poduke. Thillaivanam is also of the opinion that Puducherry is the derivative of Poduke (16).

In Kalittogai (Poem 88), a Sangam literature, the following line, "puLLikkaLvan punal ceer Podukkam" contains the word `Podukkam' which means a coastal region. It also means a lodging place or a hideout. Periplus too mentioned that Poduke had been a place to anchor the ships. The word Podukkam, therefore, can be considered as the root of Poduke. The word Podukk, when suffixed with – am, changes into Podukkam. Further the word Podukku is changed into Podukke like añgu > añge and iñgu > iñge. Thillaivanam considers that the Greek traders who visited Arikkamedu region might have pronounced the word Podukkam as Poduke and Poduka (17).

There is another view that the present day Olukarai (Ulavarkarai) which was known in olden days as Agasteeswaram is the ancient name of Puducherry. It seems that there was a big Shiva temple known as Agasteeswaramudaiyar Koil and hence the place was called Agasteeswaram (18).

It is also believed that sage Agasthiyar came to the above said temple worshipped the Lord Shiva and developed Tamil language (19). Since Agasthiyar worshipped in the place, it was known to be Agasteeswaram. Mythologically, Agasthiyar stayed in south Potikai and promoted the Tamil language. As the sage came to Agasteeswaram and stayed for sometime, this place was also known as Potikai. This is the perception of Murugesan (20).

According to Pattinappalai, another Sangam classic, the Chola king Karikalan conquered Potikai by defeating its rulers Poduvars. There could be a possibility that the region ruled by Poduvars might have been known as Poduke.

From the Sambakoil temple inscription, it has been recently found out that the above said Agasteeswaram / Olukarai was known as Melaicherry and its nearby coastal region as Keelaicherry. It appears that the heavy flood of Sangaraparani River had disturbed Olukarai area and people migrated to Keelaicherry to establish a new residential colony known to be Puducherry (21). As Madurai and Uraiyur had outskirt extensions, Poduke could have also had one and the same might be the present Puducherry. This is again the view of Murugesan.

Thillaivanam's view that the coastal region Podukku might have been initially spelt as Poduke / Poduka by the Greeks, Pondisherry by the French and finally Pondicherry by the British seems to be acceptable. Today the same town, however, is also known as Puducherry and colloquially as Picherry.

THE ANTIQUITY OF PONDICHERRY

Only the archeological evidences are helpful for us to establish the antiquity of Pondicherry. Fosheac has found out an axe considered to be of pre-historic age in a graveyard at Pakkamudaiyanpet near Pondicherry. Professor Doubroy, Fosho, Martin Lever Gasel and Dulieu Delaphone are supposed to be the pioneers in exposing the history of Pondicherry to outside world. Doubroy and Fr.Fosho have studied the excavations of Arikkamedu situated south of Pondicherry and proved beyond doubt that the Greeks had commercial interaction in this area between 50AD and 200AD.

Martin Lever confirmed the views of Doubroy by his research work and perusal with the bangles, coins, inscriptions and other evidences obtained from the excavations in the same region. He also deciphered the Brahmi inscriptions found in the broken pieces of earthenware. Thillaivanam says that the far like utensils used to store wine and liquor, about which a reference is made in Sangam literature Akanaanuru, are to be seen among the excavated articles (22).

Arikkamedu

Arikkamedu is an ancient place situated in Ariyankuppam river basin at Kakkaithopu area located on Veerampattinam road near Pondicherry. The excavations conducted during 18th century by Doubroy revealed the antiquity of this place. Further research work conducted in 1940s by Martin Lever has exposed several historical facts. During this research a precious gem resembled to the one fixed in the crown of the Roman emperor was found out and later the same was sent to Hanoi the capital city of Vietnam (23).

The inscriptions on the 'Rowletet' pots found in the excavation are proved to be written in Tamil alphabets of that period. There are several evidences to confirm the presence of Greek settlements and gem factories in Arikkamedu region. The liquor containers in different shapes have also been discovered in the same area.

The coins minted by Satavahana kings of Andhrapradesh were also found in the place of excavation. Nilakanta Sastry feels that the above said dynasty ruled parts of South India even before Sangam age (24). Also the coins of Korkaipandiyan of 3rd century AD too are found out in the same area.

The age-old earthen urns in plenty have been spotted at Bahoor, Surrukkeni, Muthivaiyarpalayam, Kiloormangalam, Korimedu and other places in and around Pondicherry. These urns contain metal objects, human skulls, skeletons, teeth and bones from which it can be ascertained that the history and antiquity of Pondicherry regions go back to the first century AD.

TERRITORIAL AREA OF PONDICHERRY

During the French rule this territory included the regions of Chandranahoor, Masulippattinam, Karaikal, Mahe, Enam besides Pondicherry. The first two places have later been merged with West Bengal and Andhrapradesh respectively, and hence the present territory consists of the remaining four places. During the French rule and even now each region is divided into several communes for smooth administration.

Pondicherry region consists of seven communes viz. Ulavarkarai, Villiyanur, Mannadippattu, Nettappakkam, Ariyankuppam, Bahoor, Mudaliyarpet besides Pondicherry municipality. Karaikal area has five communes of Tirunallaru, Niravi, Nedungadu, Kottucherry, Tirumalairayanpattinam and Karaikal municipal town. Mahe and Enam function as two separate municipal administrations.

POPULATION

As per 1991 census, the population of this union territory is 789,416 that includes 398,324 male and 391,092 female. The region wise population is as follows: Pondicherry – 590,000, Karaikal – 145,715, Enam – 20,297 and Mahe – 33,404 (25). The density of urban population per Sq.Km. is 3712 and that of rural area per Sq.Km. is 582, which indicate that the urbanites are much more than the rural folk (26).

LANGUAGES

The Arikkamedu excavations reveal beyond doubt that Tamil was the language of the mass since time immemorial. Later Sanskrit was intruded and institutions to propagate this language were established at different places like Bāhoor, Tirubhuvanai, Vedapuri, etc. Villiyanur temple inscription in Telugu language speaks about the domination of Vijayanagar Empire in this region (27).

Due to the Western impact, the study of French and English has been encouraged. In spite of all these external influence, Tamil still continues to be the language of the vast majority of the people. At present all the five languages viz. Tamil, Malayalam, Telugu, English and French are accepted as the official languages of this union territory of Pondicherry.

Footnote:

1. --------- Statistical Handbook, Pondicherry Government Press. pp6
2. Thillaivanam, S., putuvai maanila varalaaRu. pp. 5-7
3. --------- Statistical Handbook. Pondicherry Govt. Press. pp13
4. Murugesan, C.S., putuvai maanila varalaaRu. pp8
5. Ibid. „ pp9
6. Ibid. „ pp13
7. Thillaivanam, S., putuvai maanila varalaaRu. pp10
8. Thillaivanam,S., arikkanmeetu akazaayvu pp23
9. Ibid. „ pp23
10. Ibid. „ pp24
11. Thillaivana,S., puduvai maanila varalaaRu. pp11
12. Ibid. „ pp9
13. Ibid. „ pp9
14. Ibid. pp. 9-10
15. George Moses, The Greek-Roman links with Pondicherry. pp184
16. Thillaivanam, S., putuvai maanila varalaaRu. pp11
17. Ibid. „ pp12
18. Murugesan, C.S., putuvai maanila varalaaRu. pp25
19. Ibid. „ pp25
20. Ibid. „ pp25
21. Ibid. „ pp27
22. Thillaivanam, S., putuccreri maanila varalaaRu. pp19
23. Ibid. „ pp20
24. Nilakanta Sastry. tennintiya varalaaRu. pp201
25. ----------- Manorama Year Book (1993) pp20
26. ----------- Statistical Handbook, Pondicherry Govt. Press. pp19
27. Murugesan, C.S., putuvai maanila varalaaRu.

SOCIAL MOVEMENTS

AND

LITERARY TRENDS

SOCIAL MOVEMENTS AND LITERARY TRENDS

The creativity of an artist or a writer does not confine with his imagination alone. The society to which he belongs cannot be ignored and it has a crucial role to play in his creation. As such, the social movements do have their impact on the literature created in any society.

Every art form has certain relationship with one or other aspect of the society and it is decided by the content of the creation. The content shall portray the views of the society and its divisions which the creators represent. The author also gains some experience during his creation that will not be one and the same to all his contemporaries. A creation may therefore be considered as the experience of the author influenced by a number of external factors and their impact on him (1).

While analyzing the creation of any author the following viz. its content, the author's contact with the society and its different groups, the impact of his own work on the society and its consequences, must be taken into account. All these aspects must also be examined with reference to the author's period of living, since his creation is the reflection of his lifetime.

Several social movements as and when they exist have influenced Tamil, during its past 2000years of literary heritage (2). No literature would suddenly come into being or change or disappear without some basic reasons, among which the most important one could be the social trend of the society.

LITERARY TRENDS AND MOVEMENTS IN THE HISTORY OF LITERATURE

Tamil literature has a long history and tradition with varied faces. Its process and progress during Sangam period, Cholas, Pallavas, Nayaks and Europeans rule are different, the reason for which is the Tamil literary activities at a particular time have

never been stereotyped not completely dissimilar. To understand the variance of Tamil literature both in its content and form, the social movements at different periods must be studied.

Both the content and form of any poetic work are indeed decided by the society which neither fully accommodates nor completely ignores the established age old traditions while accepting the impact of the current movements on them (3).

THE SOCIAL MOVEMENTS AND LITERARY TRENDS IN PONDICHERRY DURING 20TH CENTURY

The social set up of Pondicherry varied considerably after the arrival of Europeans. The feudalism that prevailed for about 2000 years came to an end and was replaced by industrialized capitalism, because of which a lot of change took place in the society. The literary organisations and the content of literature also did not escape from the transition. In the beginning of 20th century the social movements which have influenced the Tamil literary activities are a s follows:

1. Independence Movement
2. Dravidian Movement
3. Language Movement
4. Religious Movement

All the above mentioned movements have their own independent evolution and growth and at times they have also worked together.

Literary trends during independence movement

Indian National Congress happened to be the only main organization to struggle for the freedom of our country. While fighting against British imperialism it had to take into consideration the culture, art and literature, and economic conditions of the people spread through out the country from Himalayas to Kanyakumari. In this connection the Congress party and the National Freedom Movement used the following tools.

1. An acceptable leadership by the entire people of this land.
2. The encouragement to the art and literature with which the people of this country are familiar.
3. The prominence to the native culture, art and literature instead of preferring foreign ones.
4. The Vedic religion in the acceptable forms by one and all.

Though several national leaders involved themselves to fight for our national independence, Mahatma Gandhi stood top among them. Our country as and still is disintegrated on the basis of culture, religion, race, caste, language and so on. A national leader to unite these people, therefore, was an n immediate necessity, and in Mahatma Gandhi, Indians found their unquestionable leadership. To introduce Gandhi to the people of Tamilnadu, the language played a vital role. It was not uncommon in Tamilnadu to use the language as a means for hero worship and thereby with the help of Tamil language Gandhi was portrayed as a morning star and saviour to the Tamils.
As such, two essential requirements in the freedom struggle were met with. They are:

1. An agreeable, a welcome and a matchless leadership to lead the freedom movement
2. The acceptance of Tamil art and literary forms with national perspective as against the alien ones.

No freedom movement could be successful, without the active participation of the people and therefore the art and literature conceivable by the ordinary and less educated mass were used for communication. In this connection, the literary forms like paLLu, kummi, ulaa, piLLaittamiz, cintu, kaNNi became familiar to propagate the message of freedom struggle to the common man.

Further/religion happened to be the foundation of Indian nationalism. Many literary works'like Gandhi piLLaittamiz, Gandhi antati, Gandhi tiruppaLLiyezucci, have been written contemplating Gandhi as a venerable hero. These ancient religious literary forms were used to produce hymns in praise of the almighty God. During independence

movement, these forms have been successfully utilized to spread the message of freedom struggle.

Literary trends during Dravidian movement

E.V.Ramasamy, reverentially known as Periyar, established the Self-Respect Movement in the year 1925. Initially this movement was functioning in co-operation with Justice Party and Periyar was elected, as president in 1938 at the Justice Party Conference held in Salem. On 27th August 1944, this party came to be known as Dravidar Kazhagam (DK) and Periyar continued to be its leader. Again in the year 1949, under the guidance of C.N.Annadurai, an offshoot of DK, known as Dravida Munnetra Kazhagam (DMK) came into existence. This party was also disintegrated and the splinter group All India Anna Dravida Munnetra Kazhagam (AIADMK) under the leadership of M.G.Ramachandran was formed. All these socio-political organisations viz. Self-Respect Movement, Justice Party, DK, DMK, and AIADMK are generally known as Dravidian Movements and their contributions to the growth of Tamil literature deserve to be taken for a detailed research.

Dravidian Movements gave more importance to language, especially the mother tongue. These movements, taking Tamil language as a powerful weapon, fought for a renaissance in all walks of public life.

In the beginning, the Dravidian movements struggled for the upliftment of non-Brahmins who were under the clutches of Aryan / Brahmin domination. Due to this struggle, all the Brhamanical religions, caste systems, beliefs and rituals were critically analysed and reviewed. A significant portion of Tamil literature is, no doubt, an admixture of Aryan thoughts and doctrines and as such Dravidian movement vehemently opposed them. The burning of Kamba Ramayanam, an important Tamil literary masterpiece, is a typical example to prove their unscathed attack on Aryan domination.

Later the Dravidian movements had to project and give importance to Tamil language and many of its original literatures in their struggle and even for their very survival. In this connection, a close relationship with pure Tamil movement was developed. The

intimacy between these two movements in Tamilnadu has made Tamil language and Tamil politics are two unseparable entities. So is the case even in Pondicherry and it is a fact that many of the native literary works of modern period are based on Dravidian ideologies.

Literary Trend During Language Movement

The pure Tamil movement started in the early part of 20th century was a source of renaissance in the field of Tamil literature. It was thought that Tamils could be united to a great extent by their language. With this intention Pure Tamil Movement conducted its programme from two viewpoints:

1. To rescue Tamil language from the onslaught of Sanskritisation
2. To enrich Tamil language by accepting various literary forms like novel, short story, etc. that were imported from the West through English.

The Pure Tamil Movement, while maintaining the purity of the language, wanted to preserve the age-old literary traditions also. The movement enlightened the people about these aspects and obtained their ardent support to achieve the desired aims and goals. The Pure Tamil Movement and Dravidian Movement functioned together and their co-operation gave an impetus in enriching Tamil language. A number of outstanding literary works have been written in the traditional style. Such works in Pondicherry region are given due weightage in this research.

Literary Trends During Various Religious Movements

As far as Tamilnadu is concerned, religious divisions happened to be the source for several social conflicts. The maximum number of 20th century literary pieces belongs to one or other religious group. The history of Nayak rule is to be studied to understand the background of religious movements. The rule of later Cholas is supposed to be the golden era of Saivism. After their decline, Pandyas and Muslims ruled and during Muslim rule several social changes took place. Finally Vijayanagar Empire conquered the Muslims and brought most parts of Tamilnadu including Pondicherry under its rule. The Nayaks, as the representatives of Vijayanagar Empire governed Tamilnadu and they

followed the principle of Vaishnavism. During this period Saivism struggled hard to protect itself and this led to the composition of several Saivite Stalapuranams.

At the end of Nayak dynasty, Christianity entered into Tamilnadu. The foreign priests of Christianity with their complete ignorance of local language struggled hard to settle and adjust themselves with natives.

It is therefore pertinent to study the religious movement under the following four divisions:

1. The movement of Saivism
2. The movement of Vaishnavism
3. The movement of Islam
4. The movement of Christianity

All these four religious movements did their yeoman service to the growth and development of Tamil literature during 20th century.

All the four religious scholars wrote several literary works on various styles such as antaati, ulaa, koovai, piLLaittamiz, etc. Muslims, for instance, developed a separate linguistic style known as Arabic Tamil. Though the content of Christian and Islamic literatures include mainly Jesus Christ and Allah the Great respectively, the form of their works are mostly indigenous.

All the four religious movments contributed to the literary development of Pondicherry also, which is going to be discussed in detail in course of our study.

Footnote:

1. Kesavan, K., iyakkamum ilakkiyap pookkukaLum. pp1
2. Selvarasu Silambu Naa., irupataam nuuRRaaNTuc ciRRilakkiyankaL. Pp 3-34
3. Ibid. pp 13-34

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TAMIL LITERATURE

OF

PRE-INDEPENDENT

PONDICHERRY

TAMIL LITERATURE OF PRE-INDEPENDENT PONDICHERRY

INTRODUCTION

Though the main intention of our study is to evaluate the literary creations of post-independent Pondicherry, it has become imperative to look into the works of pre-independence era also to have a comprehensive knowledge of the history of Tamil literature in this region. This chapter, therefore, intends to study the literatures, literary organisations and literary journals of Pondicherry during its pre-independence period.

POETS OF 15TH AND 16TH CENTURY AD

Veeraraghava Kavi

His period of living appears to be between the later part of 15th century and early part of 16th century. He wrote an epic called 'VillaippuraaNam' in praise of a town Villiyanur. The work mentions about a festival conducted by Dharumapala Cholan on the full moon day of Tamil month Vaikasi every year. This festival even now is being celebrated in the same place on the same day. It is understood that the manuscript of the above mentioned epic was sent from Paris by Moulien Venzan in 1891 to U.V. Samynatha Iyer. The book further discloses the details about Academic Mutt, Ekambaraswamy Mutt and separate mutts established for different castes.

The Poets in the Court of Thirumalairayan

During 15th century, the Chola chieftain Thirumalairayan ruled this region. The famous poets like Adimadurakavi who headed a group of sixty-four scholars and Piravanerikattiyar adorned his court. Adimadurakavi seems to be the contemporary of another famous poet Kalamegam who applauded and at times vehemently criticized the Chola ruler. The following poem, in which Kalamegam curses Tirumalairayan's rule and prays Lord Shiva to destroy him, is an example to indicate the poet's animosity towards the Chola king.

ceyyaata ceyta tirumalairaayan̲ varaiyil
ayyaa aran̲ee arai noTiyil – veyyatazaR

kaNmaariyaan matanaik kaTTazittaar pooRRiyuur
maNmaariyaal aziyavaaTTu.

THE POETS OF 18^{TH} CENTURY

Anandarangam Pillai, who was a translator in the French government and lived in Pondicherry during 18^{th} century, is well known both in India and abroad by his famous diary known as Anandarangam Pillai diary. It serves as a record of political, social, cultural and economic conditions of this region for about a century. Through this diary, we come to know a few poets like, Padikkasupulavar who wrote poems in praise of Anandarangam Pillai, Madurakavirayar, Savvadupulavar and others. Another poet by name Thyagaraja Desikar, a native of neighbouring Tamilnadu is the author of `aanantarankan koovai'.

Vaidyalingam Pillai, who wrote the legend of Pondicherry (PuduvaittalapuraaNam), also belongs to this period. Another poet by name Nainathai Mudaliar of the same period was famous for his quickness in composing poems; he had a title `nimiTa kavi' (one who is capable of writing a poem in a minute) the meaning of which is self-explanatory. An epic `Cuuriya puraaNam' in verse form was re-written in prose style by him, so as to enable the common man to comprehend it with no difficulty. Venkatachala Dasar also a contemporary, is the author of `anumaar anupuuti' published in the year 1839 to expound the greatness of Hanumar.

THE POETS OF 19^{TH} CENTURY

Puduvai Vilakshnakkavi A.V.Ramanuja Navalar

He was born in the year 1831 in a village Sappakkam near Tindivanam. Later he migrated to Puducherry and settled. He scribed nearly 26 Vaishnava religious works, the important among them are:

tiruccittirakuuTap puraaNam
tirumuTTap puraaNam
cutaricanakiri puraaNam
sripaat mootirap puraaNam

His prose works include 'SrivaishNava tattuvam' and 'vairaakkiya cuuriyootayam'. The style of these works is of Manipravala style an admixture of Tamil and Sanskrit. The following stanza in his 'paatmootira puraaNam' acknowledges the support and sustenance of the philanthropist Ponnurangam Pillai.

vatuvaimaa madurai yuLLanavaRRai
vaLanterintuNarttuvoor mullaip
putuvaivaaz vaLLal ponnarankantan
pukazaiyum pukalalaam anRee!

(Those who is capable of praising the glory of Madurai only can do so about Ponnurangam Pillai of Puducherry also)

There are some more literary works written by him that have not seen the print. They include:

caanta puushaNa campuTam
vilaimaatar viLakkam
srivaishNava kampiira jooti
tinacariyaamruta taTaakam
tiruveenkaTak koovai
tirukkoovalur aayanaar piLLaittamiz
vikkirakaaraatanai viLakkam

Varakavi Manikka Achary

Sri Siddananta Swamigal who lived in Puducherry for a long time was famous by his sacredness and spirituality. He attained his samadhi at Karuvadikkuppam near Puducherry. In praise of this sage, Varakavi Manikka Achary wrote a work known as 'Sri cittaananta cuvaami pancarattinam' in the year 1831. Besides this work, he also composed a poem on the savant. Another scholar Periyathambi authored a minor work on the same Siddananta Swamigal.

Muthukkumaran

His major work `putuvai tiripuracuntari piLLaittamiz' written in 1858, is on the goddess of Sri Vedapuriswaran temple of Puducherry. It is a feminine `piLLaittamiz" type Tamil literature. From Muthukkumaran's works, we come to know the ancient names of Puducherry like Vedapuri, Vedavanam, Puduvaipuri, etc.

K.Swamynatha Pillai

He lived in Puducherry in the middle of 19th century. Some of his literary works are `ceecunathan piLLaittamiz', `nacaraikkalampakam' and `fiaanaatikkaraayar kaapiyam'. The last one was written in 1864 in praise of Jesus Christ. It contains eighty chapters and 2222 stanzas. `nacaraikkalampakam' was written in 1868. The invocation song of this work is as follows:

kaippup puLipput tuvarppuraippun tittippaan
ceppuṅkolai naamancey kaLavum – tarappuLLa
poy muraNumaacaip pukarakala nannacarai
meymmutalvanaip paNikuviir.

[One who wants to get rid of different tastes like bitterness, sourness, sweetness and astringency and free from various sins like murder, burglary, greediness and untruthfulness will attain the same, if only they surrender to the God of Nannacarai]

Savarirayalu Nayakkar

Born in 1829 in a Hindu family, he later got converted to Christianity. He happened to be a Tamil teacher for several French governors and priests. More than 10 scholars from Puducherry and about 40 from Tamilnadu wrote poems commending his meritorious service and a compilation of those poems was also published later. Savarirayalu Nayakkar, an ardent student of Mahavidwan of Tirisirapuram, wrote several literary works from which we are able to understand the political situation and people's condition at Puducherry during 19th century. He was the root cause to open the first educational institution exclusively for girls in his region in 1865. He popularized `teempaavaNi' of Veeramamunivar through musical discourse among the people of Puducherry. He also constructed a church at Bahoor in a place where there was a ruined Perumal temple.

Anthony Nathar

He was a Christian by birth and authored a book by name `patimatteecu tuushaNa maRattalaakiya kummi' to spread Christianity among the natives. To achieve his aim, he utilized the `kummi' form of folk song. The above said book was written in 1865.

Nagalinga Swamigal

Though a native of Coimbatore, he lived in Puducherry for several years. He compiled a poetic work in 1868 named as `patiRRuppattantaati' on Lord Murugan the gracious deity of Vedapuriswaran temple. The following poem explains the beauty of Murugan in an elegant style.

arulaarviziyum vaarceviyum amutakiraNa matimukamum
varaineer puyamum niipamalar maarpum iTaiyum iNaiyaTiyum
marulaar aLiyeen kaNTutoza, maTavaar iruvaroTu mayilil
varuvaay putuvai vaLarumeñkaL vaazvee ñaanamutalee.

[The poet prays Lord Murugan to dawn before him for worshipping, with eyes full of compassion, ears with ornaments, ambrosian rayed moon like face, rocky shoulders, flower like chest, waist and a pair of feet along with His two wives in His peacock vehicle.]

The same scholar also wrote another work `muttaampikai antaati'.

Kulandaivelu kavirayar

He wrote an epic known as `maarkaNTeeya puraaNam' in 1871 and it contains 677 verses.

S.Rathina Mudaliar

His compilation `mayila maalai' with 100 verses is on Lord Murugan the presiding deity of famous Murugan temple at Mayilam. It was published only in 1946 by the author's grandson N.Muthandava Mudaliar.

P.Narayanasamy Naidu

He was a village accountant by profession at Manappattu in Bahuur union of Puducherry. His work `manu cakkaravartti vaacakappaa' was written in 1884. There were many works written in dramatic conversation style of `vaacakappaa'. Another drama by name `caarankataaran naaTakam' also belongs to the same author.

Samy Ponnuppillai

He was a Tamil teacher at Kalavai Subbraya Chettiar High School in Puducherry. His poetic work `Sri tiripuracuntari veNpaamaalai' authored in the year 1884 and written in the style of `veNpaa' metre is about the goddess of Vedapurisar temple. He was an expert in writing poems of this style and he wrote many works like `viTukatai veNpaa'.

Somasundar Chettiyar

Born in a Vaisya family of Puducherry, he had his education in Tiruvarur Swamikal Mutt. Based on Vedantic and Siddantic doctrines, he wrote a book in 1868 containing musical compositions known as `cila naamaattuvitak kiirttanai'. It includes138 musical poems and several poems on `viruttam' style. His brother Chokkalingam Chettiyar set musical notes and Thiyagaiyyar, the musical beats (taaLam) for those compositions. Govinda Chettiyar gave a highly appreciative preface to this work in which he compared those poems with ambrosia. The same is mentioned below:

caantamuRum putuvai capaapativeeL enRa
tanaiyeenum amirtakavi coomacuntaran.

P.A.Ponnusamy Pillai

He was a native of Puduppalayam near Puducherry. His works include several poetic compilations mostly on Lord Murugan of Mayilam. Some of them are:

murukan piLLaittamiz
murukan antaati
murukan ulaa
murukan calantalam

His another work `iraTTaimaNi maalai' is on the God Murukan in Vedapurisar Temple of Puducherry. P.A.Periyasamy Pillai and he were great scholars and contemporaries and as such both of them used to write prologues to each other's work.

Manikkap Pillai

His famous work `manu niiticakkaravarti vaacakappaa' is full of musical compositions. The author's musical knowledge is well exposed in this work. The introduction part of `manuniiti' emperor contains several significant verses, one among them which, supposed to be sung by dancing girls, is given below as an example.

ayalaar paTaikkaN muRintamark kaLattileeyooTac
ceyamee paTaittu varuñceṅkatiravan kulanee
nayameevi yuNRanai naaTyiṅku vanta yenRan
mayal tiiraveeyaNaivaay manu niiti mannanee.

[O! manuniiti king! You are known for your valour and might; your enemies from battlefield will run away to save their lives; you belong to the race of Sun. I have come searching you. May you possess me and remove my stupor.]

P.A.Periyasamy Pillai

He was the teacher for the famous poets Bharatidasan and Duraisamy Mudaliar of Puducherry. His works include `appuutiyaTikal vaacakappaa', `puduvaik kalampakam', the excellence of Puducherry and the glory of the God Sri Varadaraja Perumal are given maximum importance. The poem mentioned below illustrates the splendour of Puducherry.

tirunaaTaam paaRkaTalaam cicaarayoottip
perunaaTaam maamaturaip piitaaroru naaTaam
anpuRRaar nencam arumaraiceer tenputuvai
inpuRRu vaazmaaRkiTam.

[Puducherry is a fertile land; its sea is full of milk; it is as renowned as Ayothi and Madurai; its people are kind and affectionate; hence Puducherry is the most suitable place for leading a happy and delighted life]

Periyasamy Pillai wrote another work `Srimat iraamaayaNac cankirakam' in 310 lines rendering the story of Rama in brief. Kamban in his outstanding work of Kamba Ramayanam mentions his philanthropist guardian Sadayappa Vallal in course of his epic. Similarly, Periyasamy Pillai too, in his work, cites his benevolent friend `Nellai Sadayappa Mudaliar's generous help by comparing it with Rama's archery skill.

Srimat Gnanasidda Swamikal

His works include `putuvaittiripuracuntari maalai' on Goddess `tiripuracuntari' and `putuvai veetapuriicar patikañkal' on the God `veetapuriicar'. These volumes are also adorned by the prefaces given by K.Bangaru Pattar and P.A.periyasamy Pillai. Puducherry is praised in this work as `undeclined Puduvai'.

His poems resemble the famous `teevaaram' in its rhythmic and musical flow and in between contain several Sanskrit utterances.

S.Appavu Udaiyar

He was serving as a teacher in Puducherry. His works include `putuvai veetapuriicar patikam', `veedapuriicar antaati', `aazattu vinaayakar patikam', etc. He also wrote a special prologue to `Sripat mootra puraaNam' of A.V.Ramanuja Navalar.

Kunimedu Ramasamy Mudaliar

He was a native of the village Kunimedu near Puducherry and the author of `mayilaacaṉak kiirttaṉai', an adulation of the God in Mayilam and of another work `vaacakappaa'.

Subbu Ramasamy Mudaliar

He published the works `kookilaampikai maalai' and `vilva vanattantaati' in the year 1888 on the Goddess of Villiyanur near Puducherry. He was also the author of a work `muttukkumaarak kaTavul pañcarattiṉa maalai'. 'patam', 'patikam', and 'teevaaram' were also composed by him on 'ellaiyammaṉ kovil'.

K.Ramanuja Chettiar

His period of living is at the end of 19th century. The following works are his creations:

teekaLiicap patikam

teekaLiica maalai

teekaLiica ulaa

tirukkoovaluurk kalampakam

putuvai varataraajapperumaal iraTTaimaNimaalai

varataraajapperumaaL mummaNikkoovai

maNakkuLa vinaayakar patikam

cuppiramaNiya maalai

VeNpaapuli Govindaraja Pillai

He was well versed in writing poems in the style of `veNpaa' metre. His works `pirakalaataazvaar veNpaa' and `rukmaañkata carittira veNpaa' belong to this type. In addition to them, his works include the following:

varataraajapperumaaL toottiram

perunteevi taayaar navamaNimaalai

rikmaanta makaateecikan̲ toottiram

teevanaatapperumaaL kiirttan̲ai

Sivananda Murthy

He was othewise known as Ponnaiya Mudaliar and the student of Puducherry Subbaraya Mudaliar. His works are about 15 in number and they are:

vinaayakar tiruppukaz

poorrik kaliveNpaa

vinaayakar an̲upuuti

vinaayakar alañkaaram

teevimaatai puucai

civaan̲antalakari

ciRcakti aTTakam

murukar mummaNikkoovai

kuru toottirap pirapañcam

aatma coruupa viLakkam

ñaanavaciTTa raamaayaNam

aruNaacaleecar

coruupalatcaNaa virutti

coruupaanucantaanam

vallam talapuraaNam

Cinnathambi Nattar

His major work 'paruvataraaca puraaNam' in 167 stanzas gives a detailed story of 'paruvataraacan', a famous leader of fisherman community. This work, therefore, concentrates more on the glory and eminence of his community.

P.Somasundara Mudaliar

His native place was Saaram near Puducherry. His 'iraNya naaTakam' elucidates the famous Hindu mythological character Hiranyan. This play is an admixture of musical compositions and prose dialogue. It also has in its initial part ten 'viruttam' type poems under the heading of 'tirumaal pooRRippattu'.

Deivasigamani Pillai

His contributions include 'kookilaampaaL piLLaittamiz' on the Goddess of Villiyanur temple and 'tirukkaamiicar patikam' on Lord Shiva of the same temple. His another work is 'taNTumaariyamman patikam'.

Elikkottu Duraisamy Nayakkar

He was a student of A.V.Ramanuja Navalar and lived in the later part of 19th century. His works are 'sri varataraajapperumaaL ulaa', 'perunteevitaayaar patikam' and maNavaaLa maamuni tootirappatikam' all of them on various deities of varadaraja perumal temple and another one 'putuvai sri veedapuriicar ulaa' on the presiding deity of Vedapurisar temple.

Achutha Upadyayar

Though a native of Puducherry, after completing his education, he migrated to Purasawakkam at Chennai. The famous Purasai Attavatanam Sabapathy Mudaliar was his student. Achuta upadyayar wrote a poetic work 'varukkappaamaalai' on the God Gangadeswarar of Purasawakkam.

Agranganathak Kavirayar

He wrote the story of Pragalathar in the form of drama and the famous Nallapillai Bharatham was re-written by him in prose style.

T.Kumaravel Mudaliar

Born to Deivasigamani Mudaliar of Puducherry, he happened to teach grammar to many Tamil students.

He authored 'cokkalinkapperumaaL maalai' on the God Chokkalingapperumal of Madurai. Further he wrote several religious works, which include the following:

miinaatciyammai pañcarattinam
paTTinattuppiLlaiyaar toottiram
tillai veNpaamalai
cennaic cokkaliṅkeecar patikam
tiruvoRRiyuur tiripuracuntari maalai
veetaantat tattuvakkaTTaLai

N.P.Khader Mohideen

His major works are 'hapipullaa kaaranakkummi' and 'niitineRiyaanantak kaLippum cila cukirta patankaLum', whose main gist is to avoid the worldly pleasures which are just temporary and hence to surrender the Almighty to get His eternal grace. This Islamic poet successfully utilized the form of Tamil folk literature to the growth of his religion. A sample is given below which is in 'aanantakaLippu' style of folk song.

cantaikkaTaiyuL kaaTTam – pozutu
caayntapootu aṅkonRiraatu paRkuuTTam

tontamil uyirkku uTalaTTa – manta

cuuTcamaRintaalee cukamatu kaaTTum

[All people in a village fair will slowly melt away when sun begins to set. One, who realizes this fact in life, will attain the everlasting pleasure.]

Some more Tamil scholars and their literary works are enlisted hereunder:

Name of the author	Name of his work	Year
Valar	valar kaNitam	1883
Kumaravelu Mudaliar	tillai veNpaa	1860
Sivaprakasa Pillai	naLaccakkaravartti vaacakappaa	1877
Rajagopal Mudaliar	tiruveeṅkaTamaalai urai	1897
Kumara Bharathiar	tiruttoNTar maalai	--
Narayanaswamy Ayyar	caaraṅktaaraṉ carittiram	1899
Arunachala Gurukkal	cooTaca kaNapati maalai	--
Ponnuswamy Nayakar	nicaliṅka cikkaiyar carittiram	--
Maickel samy chettiar	iraaca tuutaṉ	--

THE SCHOLARS OF 19TH CENTURY AT KARAIKKAL REGION

E.Raghava Mudaliar

He is the author of a musical composition known as `kaaraikkaal ammaiyaar tivviya carittirak kiirttaṉai'. This work, in between, consists of prose dialogue to enact it as a drama. It serves as a testimony to know the 19th century drama dialogue in Tamil language.

M.Kadiru Kavi

His works comprise `niyaayap piramaaNam'. `pañca varalaRRu viLakkam', `cuviceesham', etc. His another prose work `kaarai mastaaṉ kaaraNac carittiram' is about the miracles of Mastan who migrated from Turkey and settled at Karaikkal. Based

on this work, another poet Amudakavi Sahib Maraikkayar rendered a musical work by name 'kaarai mastaan kaaraNak kiirttanappaa'.

Mohammed Meera Lebbai Maraikkayar

His work 'talaalaa muktaalaavin aaccariyak kataikaL is simialr to the famous novel 'kamalaampaaL carittiram, in describing the story of a woman by name Muktala. This is a translation work from Hindi and an example of 19th century novel literature in Tamil. The contents of each chapter in this story can be understood from its title itself. The following two are the suitable examples to illustrate it.

"The story starting from the marriage between Abjakubar and Talamuktala's father till the marriage of Talamuktala".

"The story starting from Talamuktala giving birth to seven female children in three deliveries till her effort to get them married".

M.Ramasamy Pillai

He wrote a prose work entitled 'kaaraikkaal stala puraaNam'. The power and glory of karaikkal is mentioned in 'puurva paakam' of 'pirummaNTa puraaNam' epic one among the eighteen written by Veda Vyasa. He, taking the help of Subbaraya Sastry, translated it from Sanskrit to Tamil.

Amudakavi Sayabu Maraikkayar

He wrote nearly 12 Islamic Tamil works, the important among them are:

kaarai mastaan kaaraNak kiirttanappaa
balulun assaabi maalai
mehpuupu paratanak kiirttanam
jiiviyacarita kaaraNappaa
manoomaNikkummi
kiirttanappukazp paakkaL

His works are written with the admixture of Urdu and Tamil. The core meaning of his works is "the days that have been spent without worshipping the God are useless". His concept seems to be that of Saivite apostles of Tamilnadu.

Some more Muslim scholars and their works are furnished herewith:

Name of the author	Name of the works
Sultan Abdul Khadir	kaarai antaati
--------------	tauhiitu kuravañci
Md. Ibrahim Khan	koonmanaccintu
Abdul Hajeez Maraikkayar	kaaraikkaal vazinaTaip paaTal
Md. Abdul Khadir	maaNpaNi maalai
Md. Mohinuddin	pukazppaa

Scholars and their views

The important aspects of Tamil literary works are its religious catholicity and the participation of scholars from all major religions of the world to get its literature enriched. The contributions made by Christian and Muslim scholars are unique and remarkable. Though they used the language for the growth and development of their respective religions, their contributions certainly increased the dimension and fullness of Tamil literature.

Islamic scholars, for instance, revived in their works some of the obsolete Tamil prosody forms like `kaTTaLai veNpaa', `kalampaka veNpaa', `camanaTai veNpaa', `camaviyal veNpaa', `mayuuraviyal veNpaa', etc. that are mentioned in `yaaparuṅkalavirutti'.

St. Manickavasagar, to spread the devotional way of life among the people, used the form of folk songs in his works. Christian and Islamic poets too followed his way to spread their religions by using `ammaanai', kuRavañci', `cintu', `kummi', and other such types

of folk songs. However, they gave importance to the general literary features that were used by the traditional poets.

`vaacakappaa' is another peculiar contribution of Puducherry poets. This is a form of poetic drama, which has attracted even French scholars and enabled them to write works such as `estaakkiyar vaacakappaa'.

TWENTIETH CENTURY SCHOLARS

The literary creations of nineteenth century and of early part of 20th century had the strong impact of the ancient epics, the reason being the scholars who lived in pre-independent era of Pondicherry like P.A.Periyasamy Pillai, C.Bangaru Pattar, Palani Upadyayar and their students V.Duraisamy Mudaliar, Kuha Raja manikkam Pillai, Kumarawamy Chettiar, etc. were highly influenced by the traditional and established usage in their literary activities.

Two types of poets

The poets of 20th century may be broadly divided into two groups:

1. Those who strictly adhere to the traditional style
2. Those who follow the modern style while giving due weightage to the traditional one.

The first group includes Narayanasamy Naidu, Purushottama Pillai, Thiruvenkadam Pillai, Nataraja Aciriyar and others while the important poets of the second group are Bharathiar, his disciple Bharathidasan and their followers Vanidasan, Puduvai Sivam, Sivaprakasam and so on.

The elegance and simplicity of the poems of Bharathiar attracted Bharathidasan and the same qualities of the later's work were the captivating factors for his followers.

Modernism in poetic work includes simplicity and intelligible in form, novelty and freshness in content, fascination and allurement while reading and above all the

involvement with people's progress. Most of these qualities were available with the creations of modern poets and hence they could overshadow the traditional poets slowly. The poets who lived in pre-independent Pondicherry during 20th century and their contributions are furnished herewith:

P.Narayanasamy Naidu

In the year 1904 he published his work 'civaalayac centamizppaa'. It was written to praise the glory of Lord Shiva of various pilgrim center. A verse in this work celebrates the God of Vadugur, which has the distinction of being sung in `teevaaram'. The present day Tiruvandaarkoil at Puducherry too was known as Vadugur.

Purushottama Pillai

He was familiar with three languages, namely, Tamil, English, and French. He collected all the relevant informations about karaikkal ammaiyar from different sources like sekkizar's `PeriyapuraaNam', `cintaamaNi', `cilappatikaaram', etc., compiled and published the same in the name of `kaaraikkaal ammaiyaar puraaNa muulamum arumporuL uvamaic ceyyuLtiraTTum' in the year 1906.

Thiruvenkata Pillai

He is a descendant of the famous Anandarangam Pillai. He published a work by name, `paarttacaaratip perumaaL uucal tirunaamam' in the year 1908. This work belongs to the type of `piLLaittamiz' and at the end of which it concludes with `aaTiir uucal' (play the swing)

Thiruvenkatachala Mudaliar

He was well versed in the famous Tamil classic `Tirukkural' and hence he was entitled `kuraL upatyaayar' (kural teacher). He wrote several religious works, each contains tem poems and published the same in 1908. Some of them are:

1. tirumantirap pattu
2. iraamaanucap pattu
3. vaacuteevap pattu

4. attakiri aruLaaLar pattu
5. paramatoottirap pattu

Nataraja Achariyar

He was entitled with `matura kavi' (harmonious poet) and the author of the following 20 works which were written in praise of God. Most of these deities are in the temples in and around Puducherry. The names of those 20 works are:

kommiyamman toottirap patikam
uyir varukkamaalai
caracuvati toottira viruttam
makaalaTcumi toottira veNpaa
miinaatciyammaaL patikam
kaaLikaayammaaL patikam
caantanaayakiyammaaL canta viruttam
kaRpagavalliyamman toottirak kiirttanam
valliyamman toottirak kiirttanam
tulukkaanattamman patikam
kankaiyamman pañcarattinak kiirttanam
ellaiyamman toottirap patikam
puntiyamman toottirap patikam
celliyamman toottirap patikam
aatimoTTaiyamman toottirap patikam
ireeNukaateevi toottira kiirttanam
paccaiyamman patikam
tarmacamvarttini amman tiyaana kiirttanam
kommiyamman toottirak kiirttanam

C.Bangaru Pattar

He was a student of P.A.Periyasamy Pillai and equally good at Tamil and Telugu languages. He established two organisations `kalaimakal kazakam' in 1912 and

`viswakarma capai' in 1922 at Puducherry. On Mayilam Murugan, he rendered a musical composition known as `civacuppiramaNiyak kiirttanai'.

Rathinasabapathy Mudaliar

He is the author of `kaṉakaratṉa tiipamaNi' consisting of several parts such as `upateeca uNmai'. `mativiti veNpaa', `ñaanakkummi', `navarattiṉamaalai', etc.

S. Rathina Mudaliar

A native of Muthialpet near Puducherry, he wrote, `mayilamaalai' in praise of Lord Murugan.

Veerappa Mudaliar

He was a student of V.Kulandaivel and the author of `cuppuraaya cuvaamikaL patikam' written on the God Murugan of Mayilamedu village situated in Tirukkoilur.

Ponnusamy Chettiar

In those days many devotees from Puducherry used to go by walk to Tirupporur to worship the Lord Murugan.

To be free from tiredness and exhaustion, they used to sing songs while travelling on foot; such songs are known as `vazinaTaip paacuram' (songs being sung while travelling on foot). Ponnusamy Chettiar compiled a collection of such songs and published the same.

K.R.Subbaraya Pattar

He is the author of `pazani muttukkumaara cuvaami maalai' in which the glory of the God Murugan at Puduppalayam near Puducherry is described. His another work by name `sri taNTumuttumaariyamman pañcarattiṉam' is about the Goddess `muttumaariyammaṉ' situated in Subbaraya Pillai street at the western border of Puducherry. During French regime the army (taNTu) was positioned in this temple and hence the name `taNTumuttumaariyammaṉ temple'.

V.Duraisamy Mudaliar

He was one among the several students of P.A.Periyasamy Pillai. He was the editor of a few Tamil journals like `ponmaalai', `tamiz makavu', etc., and a foundermember of `tamiz taLir kazakam', a literary forum. His prose works are `putuvaiyum tamizum', `manitan matippu', and `maRainta vaazvu' and poetic works are `kaNNappan kalampakam' and `kaNNappan patikam'.

Kuha Rajamanikkam Pillai

He is a descendent of P.A.Periyasamy Pillai and the originator of `caiva cutta canmaarka caṅkam'. His service to Tamil in Puducherry region is noteworthy. The following works by him deserve to be mentioned:

mayilaacalap patikam
murukan tiruppatikam
pancarattina veNpaamaalai
mayilattantaati
perunteevittaayaar tiruppatikam
paaTaaN paaTTu
ñaayiRu vaazttu
murukan pukaz maalai
tuti pancaankam
mayilaacala maalai

MODERN POETS

These poets were the followers of Bharati, Bharatidasan and Vanidasan. They were responsible to liberate Tamil literary activities in Puducherry from epics and mythological stories. Most of these poets, however, followed strictly the footsteps of Bharatidasan both in form and content and as such their works lack originality. Due to this limitation, the works of many poets went unnoticed. Still there are some exceptions like Puduvai Sivam, Sivaprakasam, Chidambaram, Arimati Tennagan and others whose contributions are rare and unique.

Sivaprakasam

His poetic works include `kaimmai veRutta kaarikai', `periyaar peruntoNTu', `marumalarccik kavitaikaL', etc. The first one is about the story of `peruṅkooppeNTu' the queen of Pandya king Puudappandiyan. On the demise of the king, the queen wanted to self-immolate herself and others prevented her. But she politely refused to heed their advice and entered into the fire. Based on this incidence the story was written by the author. The second one is about the revolutionary ideas of Periyar E.V.Ramasamy.

Puduvai Sivam

He wrote Tamil musical composition and songs against the imposition of Hindi. In additions, he used to write poems in `viTutalai' and `kuTiyarasu' the famous newspapers of those days. Musical compositions of yesteryears normally lack reformative ideas and he tried to remove the flaw through his Tamil musical compositions. About 30 years back, Hindi was thrust on non-Hindi speaking people and it was opposed tooth and nail by people from all walks of life in Tamilnadu and Pondicherry. The opposition demonstrated by Tamil poets and scholars was second to none. Puduvai Sivam on the footsteps of Bharatidasan opposed Hindi imposition vehemently through his emotional songs.

So.Chidambaram

The basic theme of his songs is the concept of communism. His songs were compiled and published in the name of `putumaippaTalkaL'. They, indeed, contain modern views and fascinating doctrines to attract the readers. These songs can also be sung in different musical notes. He happens to be the first poet to raise the voice against French rule in Pondicherry.

Puduvai Subramanian

On the basis of ancient Tamil literary concept `love', he wrote his poems and published the compilation known as `kaatal neñcam'. Both Bharati and Bharatidasan seem to be his pioneers. As Bharatidasan combines love and socialism in a number of his poetic creations, he also synthesizes the love affair between a couple whose profession is

agricultural farming and their laborious toiling in a paddy field. Finally the poet establishes his strong support to the communist ideology.

M.L.Thangappa

His poetic works include `ivaraippaaTukinReen', `eṅkaL viiTTuc ceeykaL', `aantaippaaTTu', `malai naaTTu malarkaL', etc. The impact of communism can be felt in his creations also. He was affectionately entitled as `Lenin'. His `malai naaTTu malarkaL' is a translation of the Russian poems by Soviet poet Rasul Karmsudov'. When the writers of those days digging literary graveyards for their livelihood, he composed poems to ventilate the basic needs of the society.

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TAMIL LITERATURE OF PRE-INDEPENDENT PONDICHERRY

LITERARY ORGANISATIONS IN PRE-INDEPENDENT PONDICHERRY

In the beginning of 20th century, French ruled Pondicherry and hence the local language Tamil was given little importance. Most Tamil scholars were ignored; learning Tamil was considered to be derogatory, even Tamil students learnt all subject except Tamil in French medium; Tamil was living only in pial schools. During this period, a few scholars joined together and established Tamil literary fora to protect Tamil and encourage its development. The following associations struggled hard for the growth of Tamil language:

kalaimakaL kazakam
putuvai tamiz caṅkam
kalvik kazakam
putuvaic centamiz piracaara capai
kaviñar kazakam
ilakkiya manRam
kavitaa maNTalam
tamizt taLirk kazakam

The following were the organisations whose main function was to expand and develop Tamil literary activities.

bharati manRam
shelly manRam
ramakrishna vaacakacaalai
baṅgaru pattar vaacakacaalai

kalaimakaL kazakam

This association was established by Bangaru Pattar in the beginning of 18th century. On behalf of this Organisation, a journal by name `kalaimakaL', with the poems, essays and

novels of many writers, was published. With the collection of many valuable books donated by the public, this association also ran a library.

Bangaru Pattar Library

An illustrious son of Puducherry, Bangaru Pattar at the age of 54 died in the year 1825. His disciples, in order to express their gratitude and regards to their mentor, founded a library in the house of Puduvai Ramasamy.

Centamiz pirakaaca Sabhai

The person who planted this association was neither a rich man nor an influential one. He was just a labour working in a cigar factory, by name Periyasamy. But he was a great Tamil scholar known for his eminence in writing traditional poetry. He was a teacher for the well-known poet Bharatidasan. Periyasamy's contributions in the field of Tamil development are, indeed, a remarkable one. Many of his students later became reputed scholars in Tamil.

Putuvai Tamil Sangam

There were three Tamil associations at Madurai, Puducherry and Chennai, all of them functioned unitedly. This joint organisation published a magazine `tamiz makavu' (1918) in which many articles on grammar, literature, astrology, medicine, etc. were included. The main purpose of this association was to spread literacy among the people.

Kalvikkazakam

As already pointed out, in Puducherry, during French rule, Tamil education received little attention. In 1912, about 10 volunteers came forward to establish an institution known as `kalvip piLLaikaL kazakam' to improve child education. The institute was later developed with a library, night school, reading room, etc., under the guidance of distinguished personalities like Bharatiyar, V.V.S.Ayyar, Bangaru Pattar and so on. In 1926, it was renamed as `kalvikkazakam'. It also conducted a conference on the famous Tamil anthology known as `patineN kiizkaNakku maanaaTu' in which reputed Tamil

scholars like Thiru.Vi.Ka., Sethupillai, Chidambaranatha Chettiyar, M.V.Venugopala Pillai, M.Rajamanickam and others took part.

Ilakkiya Ma<u>n</u>Ram

In 1943, the renowned Tamil poet Bharatidasan with the help of Thirumudi Seduraman founded this organisation. Though it became defunct after the demise of Bharatidasan, Sethuraman again made a revival of the same in the year 1978.

V.Gopalayyar, principal of Thiruvaiyaru music college by his discourse in this organisation spread the vividness of ancient Tamil music and P.Sundaresan through his series of lectures on Silappatikaram unfolded the richness of Tamil literature among the masses.

Bharati Ma<u>n</u>Ram

On the memory of the national poet Bharati, Thirumudi Sethuraman founded this association.

Shelly Ma<u>n</u>Ram

The content and form of the poems written by Shelly heavily influenced Bharati. Both of them are known for their heroic poems. It was but natural for Bharati to get attracted by Shelly and hence the former founded an association on the name of the later. Bharati went to the extent of even renaming his street 'Perumal koil street' as 'Shelly street'.

Sakthy Nilayam

This association was started on the basis of intense love for mother tongue Tamil, devotion to God and freedom movement.

Saraswathi Sangam

It is a contemporary organisation of Sakthy Nilayam. A couple of books 'nuurucolvatezututal' and 'a<u>n</u>puviTu tuutu' were published through them.

Tiruvalluvar ManRam

With aims of physical growth, mental development and public service, this organisation was founded on 12.6.1930. Two dramas `uTainta uLLam' and `ñaana cauntari' were enacted by the effort of the poet Ponnambalam. Makimaidasan published two works `uTaluRuti' and `oLiviLakku' through this organisation. It is also happy to note this association still functions with an elementary school and a library under its auspices.

Tamiz TaLir Kazakam

It was a brain child of the trios Ramanuja Chettiyar, Duraisamy Mudaliar and Bangaru Pattar all of them being the famous students of Periyasamy Pillai.

Kaviñar Kazakam

This organisation was started by Bharatidasan to teach Tamil prosody, music and handicrafts. It levied Rs.70/- as a fee and those who could not afford to pay the same were given free coaching.

Subramania Bharatiar Kavita Mandalam

As the very name declares, none other than the poet Subramania Bharati himself established this association. On the same name, he published a magazine also in which many budding poets made their contributions. Bharati wanted one and all to enjoy and appreciate reading poems. Further through these organisations, Bharati kindled the fire of freedom struggle among the Tamil masses.

JOURNALS OF PRE-INDEPENDENT PONDICHERRY

Those who edited and published journals in pre-independent Pondicherry include Bharati, Bharatidasan, Paramananda Mariados, Bangaru Pattar, A.Sundaravelan, V.V.S.Ayyar, V.Duraisamy Mudaliar and so on (1).

Though most of those journals were published in Tamil, some of them were bilingual in both French and Tamil. The magazines that were edited by Bharati include intiyaa,

cuuryootayam, vitya, karmayooki, ñaanaratam, etc., and by Bharatidasan comprise kuyil, putuvai muracu, mullai, aatmacakti, etc. Let us look into some of them.

putuvai muracu

The content of this journal was inclusive of politics, literature, and education for depressed and downtrodden people, improvement of society and teachers, etc., and it was started in the year 1931. An article `uTan muzukku' was written in support of providing education to untouchables. Another article by name `kollan teruvil uuci viRpataakavee muTiyum' was against the cruel treatment on untouchables and the religious bigotry.

Bharatidasan in support of Self-Respect Movement later edited the same journal. During his editorship several articles and poems were written against child marriage, untouchability, Castism, etc.

cuppiramaNiya paaratiyaar kavitaa maNTalam

With the help of Puducherry merchant Thambusamy Mudaliar and sincere effort of S.A.Subramaniam, this magazine came into existence in the year 1925. About 225 poetic works, out of which 144 written by Bharatidasan were published in it.

kuyil

It was coming out from 1948 to 1963 with the exception of a few years in the middle and its editor was Bharatidasan. This journal dealt with several aspects of life like freedom, socialism, religion, castism, literature, language and so on. The editor's patriotism and love towards native place were well exhibited in it.

tarmam

It was started by R.Krishnasamy Ayyar in the year 1909 to propagate independence movement, brotherhood, equality among the people, etc. This journal was distributed free of cost and printed at Jaganatham Press at Puducherry.

teeca ceevakan

Chinnaiya Pillai started this journal in the year 1922. Bharatidasan was a regular contributor in it under the topic `national poems'. Several articles on the prohibition of alcoholic drinks were published.

After Chinnaya Pillai's demise in 1925, this journal ceased to exist.

kalaimakaL

Bangaru Pattar commenced this magazine in 1913. It included the materials on literature, history, medicine, etc. It also published research articles on Tamil literatures like `aintiNai ezupatu', `kuriñcippaaTTu', `tirukkuraL vyaacam', `tiruvaacaka aaraaycci', `teevaara aaraaycci', etc.

tamiz makavu

It was an offshoot of Puducherry Tamil Association and it published articles on the History of Tamil Literature.

tamiz celvi, veNNilaa

Sundaravelan edited these two literary monthly journals during 1945. Somasundara Bharatiar wrote a research serial on Tamil grammar tolkaappiyam in it.

Footnote:

~~Journals~~ published in pre-independent Pondicherry are given below:

naakarika varttamaani	1882
vikaTa prataapan	1888
putuvai niitiyapimaani	1884
intu neecan	1887
cuveeta patmaajani	1893
sri cujana rañcanai	1895
v ityaa vinootan	1895
cuteeca varttamaani	1904

intiyaa	1908
cuuryootayam	1909
ñaa_naratam	1909
tarumam	1909
kaRpakam	1913
kalaimakaL	1914
tamiz makavu	1918
teeca ceevakan	1923
peN malar	1932
putuvai muracu	1936
kuyil	1948
mullai, aatmacutti	1946
veNNilaa	1947
tamiz celvi	1947
sri cuppiramaNiya paaratiyaar kavitaa maNTalam	1935
putuvai muracu	1937

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TAMIL LITERATURE
OF
POST INDEPENDENT
PONDICHERRY

TAMIL LITERATURE OF POST-INDEPENDENT PONDICHERRY

The factors for the modern literary development in independent Pondicherry, which attained its freedom from French rule in the year 1954, include its contact with European countries, the impact of Western thoughts and above all the arrival of printing technology to India. The maximum amount of Pondicherry literature is in the form of prose and poetry whose quality and quantity can be compared even to those of Tamilnadu literature. This chapter intends to evaluate the literature, which are available as source material for our study in post-independent Pondicherry, under three broad categories.

PONDICHERRY LITERATURE



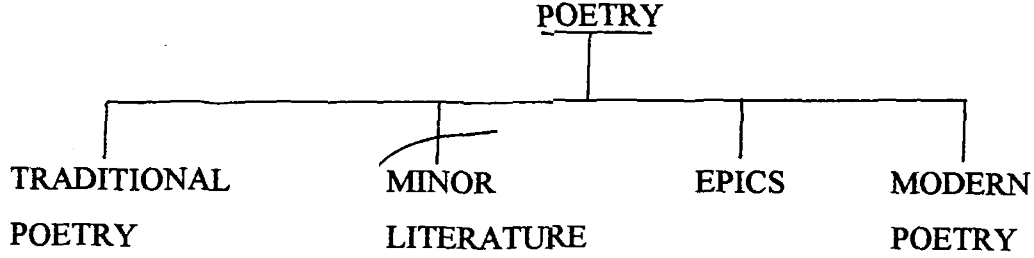
POETRY

Among the literary creations available in Pondicherry the poetic works occupy a predominant place. These works are inclusive of traditional poems, modern poems, minor literary works and epics. The traditional poems are, however, maximum in number because the present day poets seem to be not to deviate from their predecessors.

The Reasons for Maximum Creations on Traditional Poems

The first and foremost reasons for the domination of traditional poems in Pondicherry literary activities, appears to be the poet's involvement in Pure Tamil Movement. Further, the writers attached to rationalistic movement thought that the traditional poems would be more vigorous and powerful than any other form in the propagation of their message. Finally most of the poets wanted to follow the footsteps of Bharati and his disciple Bharatidasan who were not ready to diverge from the established prosodic norms. Many poets created their works in traditional form on subjects like nature, sea, moon, sky, earth, womanhood, childhood, and other worldly affairs.

Most of our source materials on poetry are compilations of poems and they are classified as follows:



TRADITIONAL POETRY

In post-independent Pondicherry, a number of poetic collections containing traditional poems have been published. Most important works among them are herewith introduced and discussed.

akkinik kuñcu

On behalf of `kuRaL neRimanRam' (Thirukkural Association), this collection was published by Arimathi Tennagan in the year 1983. It contains poems on different topics. Some of them are mentioned below:

`celvamakaL paarttaaL' (The beloved daughter has seen)
`cempuu cintinaaL' (The red flowers were spilled)
`itutaan vazi' (This is the way)
`mayilin uuzikkuuttu' (The peocock's furious dance)
`neruppu-kaLLi-ney' (Fire-Spurge-Ghee)

and so on.

The poems of this collection speak about beauty of nature, removal of corruption and poverty, revolutionary activities to attain socialism, etc.

azakooviyam (Beautiful Picture)

This compilation is also by the same author Tennagan in the year 1981 and published by Shekhar Publishers at Chennai. The poems are about Tamils, Tamil language, Tamil womenfolk and other allied topics.

an̲paaram (Garland of Love)

This is a book written by two authors, one of who is Tennagan and the other is Pulavar Nagi. Each poem, written in veNpaa metre, contains a question asked by one of the pair and its reply given by the other. This work was written in laudation of Gopala Ayyar.

This compilation comprises several topics, each of which includes poems on different themes. For instance, under the topic `uyirppu', poems on sun, moon, river are found. Another topic `uRavukaL' (relationship) consists of verses on gratefulness, poetry, pial, burial ground, skeleton and broom stick. The topic `vaLLalkaL' (philanthropists) includes poems on the trees of coconut, plantain and drumstick.

Let us look into the following poem as an example:

kavitaitaan̲ koLkai en̲n̲um
kaRpin̲aik koNTiruntaal
puviyil kaNNakit taayp
pukazin̲aik koLLum

[A poem with proper aims and objectives is like `kaNNaki', the lady known for her virtue and chastity]

aaRupaTai viiTu (Six Holy Houses)

This work was written by Paramaketu and published in 1981. It is about six famous temples, dedicated to the God Murugan and situated in six different places. This work consists of the history of Murugan in the form of a story – His birth, growth, annihilation of demons by His heroic deeds, etc.

Under the topic of `cuvaamimalai' the story about Murugan's utterance of `pranavam' goes as follows:

"paar pukaz piraNavattaip paNpuTan̲ kuuRinin̲Raay
eerakap patiyil vaazum eziluru cuvaaminaata"

[O! beautiful cuvaaminaata, residing at yeerakam! We hail you for preaching the glorious and sacred `pranava mantiram'!]

aantaippaaTTu (Song of the Owl)

M.L.Thangappa wrote this work in the year 1983 and it was released by Vanathi Publishers. This work contains 1040 lines and is similar to the famous `kuyil paaTTu' (Song of the Nightingale) of Bharati. The poet, in his work, follows the technique of imitation and emphasizes the love and affection among human beings.

iyaRkai viruntu (Feast by Nature)

It is also a collection of poems by M.L.Thangappa and published through Vani Publishers in 1991. The first poem of this collection is entitled `iyaRkai viruntu' which itself happens to be the title of the work.

The poems in this book are on several divergent topics such as `eṅkaL ammaa (our mother), `eṅkaL appaa' (our father), `enkaL tamiz' (our tamil), `oppanaikkaararkaL' (make-up men), `pommaittirumaNam' (toy/doll marriage), `koozikkuñcu' (chick), `eṅkaL malartooTTam' (our flower garden), `puunaikkuTTikaL' (kittens), `iyaRkai azaku' (natural beauty), `vaanappuukkaL' (flowers on the sky), `veeṅkaippuli' (tiger), `kaaLaaṅkaL' (mushrooms), `nanRi' (gratefulness), `ninaivu' (memory), `arimaa' (lion), `ciRRuur' (village), etc.

A couplet from the poem `kaakkaikaL' (crows) is given as an example:

paarkkap paarkka irakkam
paavam kaakkai kuuTTam

[O! What a pity! The flocks of crows]

uṅkaL teruvil oru paaTakan (A Singer on Your Street)

In the year 1976, this compilation work by Pasupathy Vemaintan was released through Annai Publishers. The author dedicates his work to his parents. The poetical topics in this book include the following:

mana viTutalai aruLvaay (a prayer for mental liberation)
onRee koLkai onRee vaazvu (only thought and only life)
OO! VaNTikkaara.......! (O! cart puller......!)

kaakkai cuvaikkum ciRuvar (the children who devour crow)
oru maRu pariciilanai (a reconsideration)
cintanait toTarkal (the continuous thoughts)
uṅkaL teruvil oru paaTakan (a singer on your street)
ezuvaay, payanilai, ceyappaTuporuL (subject, predicate and object)
kuppaikkuuTai (waste basket)
tiruttavaa? tiruntavaa? (To correct? Or to get corrected?)
viNNappam (a requisition)
cila kaatal cuuzalkaL (some love atmospheres)

The following lures in the title poem of this book reveal the poet's concept of uncertainty in life:

naan paaTum paaTal paaTiyapinnaal
enakkee contamillai

[The song is no longer mine after sung by me]

The under mentioned lines in another poem `naanaaka naan vaaza veeNTum' (I must live as myself) expose the spurious life of human beings.

pacuvaippool paRavai pool
pazakiTavum iyalaata
veeTikkai manitarukkee
ivaiyellaam viLambaraṅkaL

[Those who are unable to lead a life like birds and cows only need such fake and false advertisements]

ulakiyam paaTuvoom (let us sing about universalism)

This again is the work by Arimathi Tennagan and his poems have been compiled by Muthukumaraswamy and dedicated to Sangam poet Kaniyan Pungunran. Villupuram Muthu Publishers published it in 1986.

uutukiRen caṅku (let me blow the shell)
This work also belongs to Arimathi Tennagan and Shekhar Publishers released it in 1983. This compilation contains several topics and each topic contains several poems.

The topic `uNarccip puukkaL' (emotional flowers) contains felicitating poems on Tamil, Periyar, Anna, etc. Another topic `ezuccip puukkaL' (rousing flowers) consists of poems entitled:

caTaṅkukaLai viTu (give up the ceremonial functions)
veeNTum inappaRRu (cultivate racial feeling)
OO! En tamizaa! (O! my Tamil!)
uLikaL (chisels)
aRam (virtue)
uRaviyam (relationship)

and so on.

The next topic `puraTcip puukkaL' (revolutionary flowers) includes the poems:

maN civakkaTTum (let the soil become red)
muTiveTuppoom (let us take decision)
kaaraNam teeTu (search the reason)
koNTuvaa neruppai (bring the fire)
tuyar ozippoom (let us remove the suffereing)
ulakamaippoom (let us make the world)
cilaivaippoom (let us erect statue), etc.

One more topic in the name of `malarccippuukkaL' (flowers of renaissance) consists of the poems on the following titles:

etu uRavu? (What is relationship?)
pooRRiTappazakuvoom (Let us praise)
niitaan tamizan (you are a Tamilian)
en kavi vaazum (my poem will survive)
tanimai naaTu (seek the solitude)

taTaikaL (obstacles)
maamallapuram (mamallapuram)

The following lines in `cilai vaippoom' (let us erect statue) the poet satirically criticeses the low level politicians:

pataviikkaakap palliLikkaamal atu onReenum
acaiyaatirukka cilai vaippoom

[Let us erect the statue of the politician, at least it will not degrade itself for the sake of the power]

The poet's verbal attack on those Tamilians who do not have any language affinity can be understood from the below mentioned lines of `niitaan tamizan' (you are a Tamilian):

karikaa uppum kaivarumaanaal
etaiyum izakkum iṅkiruppoorum
cataiyaal tamizar

[These Tamils, who do not have any feeling towards their mother tongue, are Tamils only by flesh and are prepared to forego anything for the sake of even tasteless salt]

eṅkaL viiTTuc ceeykaL (babies of our house)

This is a children's literature written by M.L.Thangappa and published by Tamil literary association in 1973. The progress of our country and the world depends mainly on the growth and development of the children and hence they should be exposed to the suitable literary activities.

The songs collected in this work are so simple and lucid that the children can easily understand and recite them without any difficulty. These poems are written on several titles such as elephant, crow, parrot, deer, donkey, horse, buffalo, cat, motor car, electric train, rocket, microscope, babies of our house and so on.

The riddles constructed by the author in this book make an interesting reading for the children. One such riddle to identify the animal `donkey' is given herewith.

virintu niiNTa kaatu
veLLaiyaana muukku
carinta taazi vayiru
koNTatenna?

[What is that animal which has a long spreading ear, white nose and sagging stomach?]

Another couplet on `bus' goes as follows:

untu vaNTi azakinaip paar
uruLai naankum uruLutu paar

[See the beauty of the bus, which rolls on its four wheels]

These are some of the poems, which illustrate the poetic talent of the author of this work.

ezuka tamizinamee (O! Tamil race, arise!)

Pavalar Ilakkiyan is the author of this work. Meena Publishers at villupuram published it in the year 1987. The poems in this work are many in number and some other titles are furnished herewith:

tamiz (Tamil)
tamizkkuraL (Tamil kural)
ezuka tamizinamee (O! Tamil race, arise!)
mozippoor (Language struggle)
oRRumai (unity)
naaLitaz (News paper)
tolaikkaaTci (television)
tamizan vaazvu (Tamil's life)
tantai periyaar (Periyar)
paavalarkku (to the poet)
nii enta naaTu? (What is your nationality?)
putukkalaikaL (modern arts)
uLLam kaLippaakumaa? (Will mind be happy?)
aRivaaRRal peruvatenkee? (Where shall we get knowledge?)

ivaroo nallar? (Are these people good?)
vaNTamizkku vaarivazaṅku (donate liberally to the cause of Tamil)
mazalaiyar paLLi (kindergarten)
veeRupaaTTaikkaLaivoom (let us remove the difference)
tamizttaaykkaappu (felicitation to the mother Tamil)
iṉRee ezaTaa tamizmakaṉee (O! Tamil son, arise today itself)
paaveentar vaaNitaacaṉ (Vanidasan)

eeṅkukireeṉ (I am yearning)
Arimappa Magan wrote this work and it was published in 1938 by Kanal Publishers of Chennai. The author in his preface gives reason to write this work. "This work is written to stress that one must possess the heart of a child to lead the life with interest and fascination".

The following poem in this book is elucidative of his views:

maṉakkavalai maaRRukiṉRa maruntaam cella
mazalaiyiṉait tooLiṉilee eentutaRkum
taṉittamiziṉ iṉimaiyiṉaic ceerppataRkum
taṅkamee illaiyeṉa eeṅkukiReeṉ

[I am yearning to get happiness by shouldering a baby who makes me free from worry and pain and also to relish life by acquiring the sweetness of pure Tamil works.]

oLi mazai (rain of light)
It is a compilation work by K.Villavan, published by Puduvai Tamil Research Institute in 1983 and dedicated to Pavalar Thangappa. These poems were originally published in several magazines like 'kalki', 'kaNaiyaazi', etc. at different times.

The topics on which the poems written are:

kal meel ezuttu (stone inscription)
putu maNam (new wedding)
veeNTal (request)

mazaiyil puutta azaku (Beauty of rain)
paavattin paNamuTippu (Salary of the sin)
viira varikaL (brave lines)
iTappeyarcci (Migration)
neruppuppoorvai (Fire Blanket)
caampal (Ash)
taTampatikkavantavan (One who prints his footstep)
puraTci veTikkumaa? (Will the revolution blast?)
muuccukkanal (Fire breathing)
oLimazai (Rain of light)
cuNNaampuk kaaRaikaL (Lime concrete)
uNavaipperukkuvoom (Let us grow more food grains)
kaTal (sea)
putucceruppu (New footwear)
aTTaikkattikaL (Cardboard swords)
eTTippookaatee (Don't go away)
caTaṅkuppommaikaL (Ceremonial toys)
kuRaL neRiyil (In the principle of Kural)
enna vilai pooccu? (What is the price?)
veeTkaittii (Thirst of fire)

and so on.

The following lines in the poem `veeNTal' (request) are interesting and worthy to comprehend. Many such poems are found in this work.

uTalaiyum peeNal veeNTum
uyarneRi ozukal veeNTum
keTal tarum ninaivai muRRum
kiLLiyee eRital veeNTum

[One should maintain his physical health; equal importance must also be given to build good character for which evil thoughts must completely be banished from mind]

Another poetry in the same compilation, which is given below, ridicules the bogus writers and pseudo intellectuals.

ee<u>n</u> aiyaa ezutuki<u>n</u>Riir uraippiire<u>n</u>Raal
e<u>n</u> arippait tiirkkattaa<u>n</u> e<u>n</u>Ru kuuRum
paa<u>n</u>maiyi<u>n</u>ar maTTiyellaam malintu viTTaal
paTaippulakam uruppaTum naaL i<u>n</u>i e<u>n</u>naaLoo?

[If the poet is asked the aims and objectives of his writing, his answer is nothing but blabbering; is it possible by such of him to produce qualitative creations?]

kampa<u>n</u> pukaz (Reputation of Kamban)

This is a poetic work read in a poet's meet by a blind person named Pavalar Tamilvel and later Pulavar Publishers have published the same in 1978. Kamban Adippodi in his acknowledgement to this book appreciates that it brings out Kamban's views more vividly.

The following lines in this work expose the sufferings of womenfolk in our country from time immemorial.

maNNi<u>n</u>ai aaLvoo<u>n</u> ma<u>n</u>aiviyaay vaazntiTTaalum
viNNaiyum veRRikoLLum viira<u>n</u>aippeRRiTTalum
peNNe<u>n</u>ap piRantoorkkiṅkee peruntuyar uTaimaiyamma

[The woman, though wife of an emperor and mother of a brave warrior who can subjugate anything in this world, will never be able to escape from grief and sorrow.]

kalai nilavu (Artistic Moon)

Anbu Nilavan authored this work and Pari Nilayam, Chennai, published it in 1968. This work contains different topics, each of which include many poems on various subjects.

The topic 'tamiz' (Tamil) comprises of poems entitled:

tamizee u<u>n</u> pukaz ooṅkuka (O! Tamil, let your fame and glory be flourished)

putuvaik kaviṅa<u>n</u> (The poet of Puducherry)

puratcik kaviñan (Revolutionary Poet)

iyRkaik kaviñan (Nature Poet)

tamizk kaavalan (Saviour of Tamil), etc.

Another topic `kaatal' (Love) contains the poems on,

eriyaata nilavee (Unshine moon)

iLamaṅkai (Young Lady)

anRutaan malarnatatu (Newly blossomed)

en ceyteen? (What have I done?)

nii ilaiyeel naanumilai (If you are absent, I too)

avar paaTiya paaTal (The song sung by him)

and other such titles.

Yet another topic `vaazvu' (Life) includes the songs on the titles:

makanee vaa (Come on, My Son)

en makaL (My Daughter)

nam kaTan (Our Duty)

iniyan (Sweet Person)

unnait taazttaatee (Don't Degrade Yourself)

meeloon aavaay (Be a Great Person)

The poet in his song `mazai iravu, (Rainy night) says that it brings untold misery to some and joyful pleasure to some others.

kanRukaTkkum kaalikaTkum tunpam! aanaal
mazai iravu kaatalarkkoo inpam! inpam!

[Rain in the night brings distress to cows and their calves but endless joy to the lovers.]

In another poem `meeloon aavaay' he shows the ways and means to become great.

uLLatteeyoor kuRi iruntaal – atai
uTanee aTaiya veRiyiruntaal
veLLam enavee nalan viLaiyum – unai
meeloon enRee ulakaRiyum

[If you have aim in life and determination to achieve the same, the benefit and betterment will flood towards you and the whole world will recognize you as a great personality]

kaLLum montaiyum (Toddy and its container)

This is a work by M.L.Thangappa, published by Vakai Publishers in 1987. This collection includes the poems on the following titles:

anta cirumaram (That small tree)
pacumpul (Green grass)
vaanak kuuRai (Sky roof)
iravil vaanam (Sky in the night)
paaTalaam ezuntu vaa (Come on, let us sing)
kuzantaikaL iruvakai (Two types of children)
en manakkutirai (My mental horse)
paaRaiyum mukilum (Rock and cloud)
iRutit teeTal (Final search)
anRum inRum (Then and now)
malarkaLum ilaikaLum (Flowers and leaves)
pazamaiyum putumaiyum (Old and new)
oru noTi (One second)
paTTamaLippu (Convocation)
ariviyal ooTTam (Scientific race)
kiiz ellai (Eastern boundary)

Let us look into the content of some of his poems. In `pazamaiyum putumaiyum' his views seem to be fresh and modern:

utirntu kiTakkum inta malarkaLai
enna maalai kaTTap pookiRaay
veeNTaa, unakku veeronRu colveen
avaRRai yellaam kaTTi aLLi
un tooTTattukku uramaayp pooTTu vai
cezittu vaLarum ceTikaLil
putiya malarkaL puRappaTTu varumee

[The withered flowers are useless to become a garland; instead they may be collected and used as manure in the garden so that it will cause new flowers to blossom]

The following lines describe the illusion of the people:

vicai muRinta maNippoRi muTkaL viicum kaaRRil aaTukinRana
ooTuvataaka ninaittu makizkiroom

[The broken needles of the clock oscillate due to the blow of wind. Alas! The duped fellows think that the clock runs accurately.]

Another set of lines in the same poetry portray the human feelings:

inta manitarkaL
pakkattil iruntu pazakiya pootilum
oTTaatavarkaLaay ulaa varukinRanar
vaanattu miinkaLoo
eTTattolaivil iruppinum enakkuL
mika mika nerukkamaay minnukinRana

[These men, though very close and nearby, do not become intimate, but the stars though at far away distance shine intimately from within me.]

kiLLaikaLee keeLunkaL (O! parrots, listen)

This is a musical composition by Arimathi Tennagan, and a publication of Villupuram Meena Publishers in 1991. The topics included in this work are of the following types:

kiLLaikaLee keeLuṅkaL (O! parrots, listen)
paRavaikaLee paaTuṅkaL (O! birds, sing)
kuyilkaLee kuuvuṅkaL (O! cuckoos, cuckoo)

kiLarccik kuyilin kiitai (The song of rebellious cuckoo)
It is also a work by Arimathi Tennagan, a publication of the same Villupuram Meena Publishers in 1986 and a dedication to A.M.Rajan. The songs are entitled as follows:

teevai (Want)
naTpu (Friendship)
cananaayakam (Democracy)
araciyal (Politics)
enna ceyveen? (What shall I do?)
peecuvatee perumai (Speech is outstanding)
keeTpaarillaiyaa? (Is there no one to care?)
iLaiya camutaayamee (O! young society)
niirkkoolam (Water decoration)

and so on.

cavuriraacan kavitaikaL (Sowrirajan's Poems)
The very name of the book reveals the author's name and it is the publication of Vanathi Publishers in the year 1987.

This work consists of poems on several topics, each of which includes a number of poems. The topic `tamiz' (Tamil) has 10 poems, `iyaRkai' (Nature) 9, `kaatal' (Love) 6, caanRoor' (The great men) 9, `makaLir' (Womenfolk) 3, `tattuvam' (Philosophy) 7, `panmaNittiRaL' (Miscellaneous) 33, `cuvaTiyum cuvarum' (Palm leaf and wall) 2 and `icai malar' (Poetic Flowers) 5.

The poet's observation on `tamiz' goes as follows:

muuppilee iLamai peRRaay
yaappilee vaLamai peRRaay

[Your youth remains even in old age and your prosody continues to flourish with richness]

His views of `kaatal' deserves our appreciation:

vizikaL ezutiya paaTTukku vaitta peyartaan kaatal

[Love is the name of a song composed by the eyes]

According to the author, the society of yesteryears was:

cankilittoTarpoolee iNainta vaazvum
caayaata ozukkattaal piNainta noompum

[The life of the people was interlinked with each other like a chain connection based on strong and sound character]

The condition of present day society, in his words, is:

conta nalam onRinaiyee vaazvaay
eeRRu ciRumatiyum ceppaTiyum

[To fulfill their selfish desire, people become mean and wretched]

cavuriraacan tamizppaavai (Sowrirajan's Charming Tamil Girl)
This work is also by Sowrirajan and publication of Chitrai Book stall of Puducherry in 1986. It consists of poetic work in 30 topics.

Some of the poems in the work exhibit the outstanding poetic talent of the author. In the poem entitled with `kavitaittooppu' (Poetic grove), the author describes the alphabetical system of Tamil language thus:

uyiraaki, meyyaaki, uyirmeyyay aayutamaayp payiraaki
ezuttenavee palki varum col

[Tamil words consists of vowel, consonant, consonant vowel and fricative]

In yet another poem, he commends the rhythmic sophistication of Tamil language:

oocai nayattaalee ulakattil ciRantavaLee!

[You are gifted with the rhythmic superiority among the world languages.]

At the same thing the poet does not hesitate to condemn those who are satisfied with harping on their past. He prays the Tamil language to remove the decline of Tamils and help them to come out from their castle in the air.

kuntip pazankataikaL kuuTTaakap peecukinRa nanti
manattaarin nalivukaLai nii pookki

cittirai celvi (Chitrai Lady)

This poetic compilation was written by Tamilvel and published by Purushottamman in 1973. Most of the poems in this work were read in the programmes held at All India Radio, Pondicherry.

It contains poems on several topics, some of which are given below:

tamiz vaazttu (Felicitation to Tamil)
cittirai celvi (Chitrai Lady)
paaratitaacanaar paTaitta kuTumpattalaivi (Bharathidasan's First Lady of the Family)
paveentar paaTal (The creations of Paaventar Bharathidasan)
eṅkaL viiTTil oru naaL (A day in our house)
taṅkaiyin kaNNiir (Sister's tears)
kaaval (Guard)
iyaRkai annai (Mother nature)
malai (Mountain)
anpin vaziyatu uyirnilai (Love is the source of life)
kampanin azukaiccuvai (Tragedy in Kamban)
vaLarum paaratam (Developing India)
vaanoli naaTakam (Radio drama)
attai makaL (Aunt's daughter)

The first topic in this work is a felicitation to Tamil, which contains the details of the Three Tamil Academies, the literatures like eighteen major works, and devotional literatures including teevaaram and tiruvaacakam.

Another poem entitled `cittiraic celvi' has the following couplet, the meaning of which is serious and thought provoking.

aaLum paNa palamum accuRuttum aaLpalamum
maaLum varaiyil makizccikkiTameetu

[There is no place for joy and pleasure as long as the importance is given to money and muscle power.]

The undermentioned lines in the poem `malai' (mountain) divulge the author's poetic aptitude.

karumukilai eNticaiyum celutti naaTTaik
kaakinRaay karuNaiyuTan

[You (mountain) make the clouds in the sky to spread in all the directions and cause them to pour heavy rain with grace]

tampikku oru paaTTu (A poem to younger brother)
Its author is Puduvai Chandra Hari and it is from Vidya Publication, Chennai. The content of this work includes a variety of poems on several topics some of which are furnished below:

tampikku (To younger brother)
mayil (peacock)
kaTaRkaraikkup pookalaam (Let us go to the beach)
kuyil (Cuckoo)
nilaa (Moon)
vaNNattuppuucci (Butterfly)
puunai (Cat)
naay (Dog)
muyal (Rabbit)

oTTai (Camel)
kiLi (Parrot)
yaanai (Elephant)
eRumbu (Ant)
kazutai (Donkey)

and so on.

tamiz makaL (The Tamil Lady)

It is a poetic compilation by Ilakkiyan and a publication of Meena Book Stall in the year 1986. The poems in this work seem to have been written with the purpose of inculcating patriotism, language affinity, racial affinity and other such emotional sentiments among the people. This work contains the verses on the following topics.

tamiz makaL (The tamil lady)
nilavu (Moon)
vaNTamizee vaazi (Long live tamil)
viNmiin (Star)
tamizttaay (Mother Tamil)
iyaRkai (Nature)
ennuyiree (O! my life)
inpam niiyee (You are the happiness)
aRivu veeNTum (Knowledge is essential)
aRivuccelvam (Wealth of wisdom)
urimaikkural (Voice of liberty)
puttulakam kaaNpoom (Let us see the New World)
aziyaata ooviyaṅkaL (Ever living paintings)
payantaru vinai (Beneficial action / useful work)
avaL paarvai (Her vision)
inRee ceyviir (Do it today itself)
veLLai nilavu (White moon)
putumai vaLarpoom (Let us develop modernism)
ñayiRu (Sun)

eerum poorum (Farm and battle)
vaLamaana vaazvu (Rich life / prosperous life)
tamizinattalaivar (Leader of the Tamils)
putuvaipperumpulavar (The great poet of Puducherry)
kuTiyaracu (Republic)
maRaimalai aTikaL (personal name)
vaaNitaacan (personal name)
paavaaNar (personal name)
venkaTacuppaa (personal name)
tamizttenRal (Tamil breeze)

While portraying moon in the following poem, the poet relates it with the face of a charming lady and the happiness derived while learning Tamil.

aNimaNikaL puuNaata eLiya peNNin
azakoLi ceer mukantaanee! enRum
muttamizaik kaRkaiyilee uuRuminpam
muzu nilavee! unaippaarkkat toonRumenpeen

In another poem furnished below, he acclaims the family life and considers the wife as a safe boat in an ocean and a ladder to climb up in life.

vaazkkaik kaRalil avaLee tooNi
vaLarum nilaikkum avaLee eeNi

tamizt teen (Tamil as Honey)

It is the work by Puduvai Sivam and a publication of Villupuram Muthu Publishers in the year 1982. It consists of the poems on the following titles:

tamiztteen (Tamil as Honey)
kaatalikkuk kaTitam (A love letter)
tamizccelvi (Tamil lady)
iRappil piRappu (Birth in death)
tamizil cuRRaRikkai (A circular in Tamil)

putuppaatai (New path)
iyaRkaikaatci (Natural scenery)
kaNNiiraal kaattoom (We protected with tears)
avaLum naanum (She and I)
kanavu (Dream)
kaatal poṅkal (Pongal with love)
niirtteekkam (Reservoir)
kaTalee (O! sea)
kalai maTantai (Lady of art)
kaatal (Love)
ellaarukkum ellaamum (Everything for all)
neruppu (Fire)
aRiñar aNNaa (personal name)
pazamperum araciyalvaatikaL (The grand old politicians)

The following lines in `putuppaatai' deserves our appreciation:

nalattiRkum inattiRkum moziyinukkum
naakarikam tanniRkum valivu ceerkka
ulakattu naaTukaLuL namatu naaTee
uyarnta tiru naaTenRu kuuRa vaippoom

[Our country will add strength and vigour to our race, language, and culture and above all to our betterment]

tamiz muracam (Tamil drum)

Pavalar Ilakkiyan is the author of this work, published in the year 1991 by Tamil Magal Publishers, Puducherry. The work has poems on many topics. Some of which are given hereunder:

muracin muzakkam (Roaring of the drum)
karai ceervatenRoo? (When shall we reach the bank?)
viiram viLaintiTu (Cultivate bravery)
tamizppeyarppalakai (Tamil name boards)

cerukkaLam nookku (Look at the war field)
puyal pool ezuka (Arise like storm)
taLarvenpatillai (Depress not)
naaLaik kaTattaatee (Don't postpone)
inikkinRa centamiz (Sweet Tamil)
vaLarttiTu palkalai (Develop many arts)
veeNTum tanittamiz (We must have pure Tamil)
minnaay ezu (Arise like lightening)
vaLLuvam paTi (Read Valluvam)
taTai taaNTi ezuka (Cross over the obstacles)
taaṅkuka tamizppeyaree (Have Tamil names)
mozikkalappai niikku (Avoid lingual admixture)
vaaNikak kuuTTaṅkaL (Business groups)
tamizkkalvi veeNTum (We must have Tamil medium education)
nantamizee namakkuyarntatu (Our Tamil is great for us)
centamiz ciRakkap paTameTu (Movies for Tamil development)
ayalmozikaL aalavaTTam(Domination of foreign languages)
aaTcimozikkalvi (Administrative language education)

The following lines exhibit the poet's concern over the improvement and progress of the Tamils.

viizcciyuRRa entamizar miitci peRa veeNTum
taazcciyuRRa naam iṅkee aaTcipeRa veeNTum

[The suppressed Tamils must get up and they must rule themselves again]

His anxiety on the fate of Tamil language can be observed in these lines.

aaNTu palavaaka aaNTa tamiz mozi
maaNTazintu poovatuvee

[Can the language Tamil, which ruled for a very long time, be allowed to wither away?]

The poet further wants the Tamil language must bloom with modern and lively literatures:

uuRRup perukkena unniTattil nalla
ilakkiyankaL innum ezavillai een? een?

[Why is there the scarcity of strong, fresh and flourishing literary activities in you?]

tamizee vaa (O! Tamil, come on]

This work was written by Arimathi Tennagan and published in 1989 by Villupuram Muthu Publishers, as a dedication to N.Govindasamy on his 70th birthday celebrations.

Since this work is dedicated to N.Govindasamy, obviously it speaks about his noble qualities and special characters. Some of them are mentioned hereunder:

umi onRaik kaacin meel eTuttuvaittaal
ulakattai vaanka vilai keeTkum naaLil
amaitikkee caaNRaana caaNRoor na. koo.

[N.G. is an exception in this world where the people are so selfish and calculative that they want to make money out of even a husk piece]

muntivanta icaippaakkaL teevaaram pool
munniRpoor manamkaraikkum aRivup peeccum

[His (N.G.) enlightened speech and scholarly utterance is similar to musical composition of ancient thevaram]

tappaamal iruppatutaan celvacciirmai
tamizamma itu koNTa na. koo. vaazi

[O! mother Tamil! Long live N.G. who never errs and strays through rich and affluent]

tuural tuuviya tuLikaL (drops from the drizzle)

The author of this work is Yamuna Siva and Sivaganga Publishers, Puducherry, published this work in 1990. It contains poems on the following subjects:

teyvam (God)
talaivarkaL (Leaders)
mukkaalaṅkaL (Three tenses)
kuzantai (Child)
iyaRkai (Nature)
cuRRamum naTpum (Friends and relatives)
vizaakkaL (Festivals)

A poem dedicated to Pillaiyar (lord Vinayakar) consists of the following lines:

aaṅkaaṅku tooṉRiTuvaay
aruL viziyaay nookkiTuvaay
tuuṅkaamal tuṉpuRuvoor
tuṉpaṅkaL turattiTuvaay

[Your presence is everywhere; your eyes are full of grace and mercy; you will make the pain, grief and sorrow of the sufferers disappear]

Another couplet from the poems `enkaL aacaan' (our teacher) portrays an ideal teacher.

ciiriya cintaṉaikaL citaRaata amaiti
kuuRiya paarvaiyilee kuṉRaata paacamuTaṉ

[Our teacher is known for his excellent thinking, deep concentration, sharp foresight and unabased affection]

teṉṉaṉ eṉ toozaṉ (Tennan my companion)
Its author is Srimathi Tennagan; Tennan Publishers of Puducherry released it in 1981; it was dedicated to the author's friend Tennan on the occasion of his golden jubilee birthday celebrations.

According to the author, his work 1tennan en toozan' is similar to Bharati's `kaNNaṉ eṉ toozaṉ' (Kannan, my companion). The titles of the poems in this work, as can be seen below, are so arranged that the first letter of them follow Tamil alphabetical system as in the case of the famous `aatticcuuTi' of Avvaiyaar.

anpupoykai (lake of love)
aaRRalmiku tampi (strong younger brother)
iniya naTaiyaan (one who walks nicely)
iiTilaakkoTaiyaan (one who gives boundless gift)
untum uNarvaan (one who has active feeling)
uukkam aruntilaan (one who does not lose endeavour)
erinaTai veeTpan (one who walks majestically)
eeNimanattan (one who has broad mind)
aiyanee kaaraNan (God is the cause)
oppilaa uLattaan (one who has incomparable heart)
ooṅku tuNaivan (majestic friend)
auvai manattan (one who is jealous)

and so on.

tennagan kavitaikaL (The poems of Tennagan)

It can be understood from the title of the book that its author is Tennagan. It is a publication of Lakshmi Book House in 1986 and a dedication to Muthu. The poems in this work have topics such as:

intiyam (Indianism)
tamiziyam (Tamilism)
ulakiyam (Globalism)
uyiriyam (Existentialism)

and so on.

teeTukinReen (I am searching)

The author is M.L.Thangappa; Puduvai Publishers published this work in 1980. In its preface the poet says that he is in search of love. The initial stanza of this work indicates the author's aim and objective.

unnaittaan teeTu kiReen anpu neñcee
ulakattil eñkee iruntiTTaalum
ennuLLattin kural unakkuk keeTkumaanaal
itai unakkuc colkiReen

[O! my beloved heart! Wherever you may be and if my voice can be recognized by you, I would like to tell that I am in search of you]

The last poem of this work too is of the same type:

muTivallaa anpennum peeraazikkuL
muuzkilanRi niramputaRku vaziyee illai
muTivillaa anpennum peeraazikkuL
muuzkilanRi niramputaRku vaziyee illai
noTiya kanRaal anpellaam ozukippookum

[It is never the end with the container called love and there is no way but to drown in it. It is like an endless container but if there is a small hole all the love will drain out.]

teen cirru (Honey bee)

It is a collection of poems for children and its author is Tamil Mallan. Tamil Publishers published it in 1990. The poems in this work have the following titles:

mitivaNTi (Bicycle)
ilakkiyappuuñkaavinilee (in the literary garden)
vayal (Field)
nalla peeccu (Good speech)
paTTaampuucci (Butterfly)
ciRanta ulakam (Best world)
muTiyumaa (Is it possible?)
viiTTuttooTTam (Home garden)
iLañkaalai (Early morning)
paTTaacu (Crackers)
vaanam (Sky)
kaakam karaiyutu (Crow is crowing)

kaTaRkaRai (Sea shore)
uTaRpayiRcci (Physical exercise)
tanittamiz (Pure Tamil)
paccai, veLLai, niilam (Green, white, and blue)
ulakam uruNTai (Global world)
teen ciTTu (Honey bee)
nilaa ulakam (Moon)
paccai kkiLi (Green parrot)
pookireen (I go)
intiyar viiram (Indian bravery)
vaazka (Long live)
periyaar (personal name)
pukaivaNTi (Train)
maRaimalai aTikaL (personal name)
putucceeri (place name)
ellaa kaiyum unnai vaNankum (All hands will worship you)

tai makaL vantaaL (Thai month came)
The author of this book is poet Kalladan. In 1984, Muthu Publishers, Villupuram, published the book. It has several chapters, each of which consists of poems on different titles.

The chapter `iyaRkai' (Nature) has poem with the following topics:
taimakaL vantaaL (Thai month came)
piRanta maN (Home land)
tamiz vaazka (Long live Tamil)
iyaRkaiyin inpam (Joyous nature)
neytal nilam (Coastal region)
minniyal (Electricity)
malai (Mountain)
naakku (Tongue)

cittiraippeN vantaaL (Chitrai month came)
O!O! pa_naimaramee! (O! Palm tree!)

Another chapter `kaatal' (love) includes poems on the fllowing titles:

i_niya_n (Sweet boy)
oru naaLum maRavee_naTi (I shall not forget you)
kaatal veLLattil (In the flood of love)
matiyi_naal kaappoom ma_nai (Let us protect the house using our brain)
paittiyamoo avaL? (Is she mad?)
illiRku i_nitu (Good for the home)
antaatippaaTTil avaL (She in the antadi song)

One more chapter by name `uurum uRavum' (Home town and relations) consists of poems having the following topics:

na_nRi (Gratefulness)
puyali_n pi_n_nee (Behind the storm)
yaaravaL? (Who is she?)
kavarcci (Attraction)
kavitai paaTa muTiyavillai (I am unable to sing a song)
veRRi viLaittoom (We have conquered)
veLLai civappaay aa_natamma (White has turned into red)
e_nRu muTiyum itu? (When shall it be over?)
paarati i_nRu iruntaal (If Bharati is alive)
kaTamaiyum urimaiyum (Duty and liberty)
uruppaTumoo ulaku? (Will the world prosper?)

Yet another chapter `caanRoor' (Noble men) includes the felicitations on the great personalities like Gandhi, Thiru-vi-ka, Periyar, Bharati, Mother Teresa, and others.

Another chapter consists of elegies, composed on the occasion of sad demise of eminent persons. A few of them are given hereunder:

aNNaavukku añcali (A homage to Anna)
paaree iruL (World has become dark)
cumatikku añcali (A homage to Sumati)
kaNNiiril veNmai (White tears)

The following lines in `cittiraippeN vantaaL' can be compared with Bharatidasan's song starting with `maNmiitu uzaippoorellaam' (Those who toil on the soil...)

cuyanalap peeykaLaic
curuTTiTum naaykaLaip
puyalenac ciiRiyee maaytti Tap – potumaip
puuttiTum nilaimaiyoo vaaytti Tac
cittirai peN vantaaL

[The Chitrai lady came like a tempest with vigour and vitality to destroy the selfish devils and cheating dogs and to establish equality among all.]

Another poem entitled `minniyal' illustrates the poet's views on the society and progress of Tamil language.

miin toonRum vaan kaNTu minnalaikkaNTu
veNNilavil viLaiyaaTa vaziyum kaaNpoom

[Let us study the stars, sky, lightening and find out a method to play on the moon.]

vaNTamizil vantu kalanta vaTamozipool
peNTai aTaintu piriyaata peey vaRumai

[The devil of poverty squeezes the womenfolk as northern words pollute the Tamil language]

nizal poorvai (Shadow blanket)

This is the poetic work by Kopperundevi. It is the product of Meena Publication in the year 1988. The reason for writing this poetic work, according to the author, is given below:

uvamaikkaviñar curataa
ataṉ oLiyaik kaNTaar
ulakiTaik kaaTTac coṉṉaar
uruvaaṉatu inta nizaRpoorvai

[Surada, the poet of simile, found its light and wanted to expose the same to the world; it is the reason for the production of this work.]

It includes the following poems whose titles are given below:

toTTil kuzantai (Cradle baby)
tuuṅkumuuñci marankaL (Rain trees)
palaacculai (Pulp of jackfruit)
o! paṉai maramee! (O! palm tree)
puraTci nilaa (Revolutionary moon)
moTTai maraṅkaL (Barren trees)
nii eṉakku (You are mine)
maaRRu itayam (Transplanted heart)
eṉRaṉ tirukkuzavi (My gifted child)
maalaikkuL vantuviTu (Come before evening)
kaRRut taruveeṉ (I shall teach)
aaTum alai (Moving wave)
paacap paRavaikaL (Affectionate birds)
kuttu viLakku (Pedestal lamp)
koLLai azaku (Extraordinary beauty)
oru naaLum maraveeṉaTi (I shall never forget you)
tamizkkaatal (Tamil love)
aṉicca malar (Aniccam flower)
veeliyee payirai meeykiRatu (Fence grazes the crop)

The following lines of the last poem, mentioned below, deserve to be contemplated.

avaravarkku avaravar maṉam taaṉ veeli
ataṉaaltaaṉ veeliyee payirai meeykiRatu

[If one's mind abuses him, it is similar to the fence grazing the crop, as the mind is one's protecting fence.]

pan̲n̲iirp puukkaL (Fragrant flowers)

Pulavar Panneerselvam is the author of this work. This book is published by Amuda Publishers, Puducherry. It contains the poems on the following topics:

viruppu (Will)
tiruvaLLuvan̲ (personal name)
tantaikku añcali (Homage to father)
napi mozi (Preaching of prophet)
eṅkaL tamiz (Our Tamil)
aakaTTum paarkkalaam (Let me see)
puttan̲in̲ putuneRi (New path of Buddha)

and so on.

The following lines from `enkaL tamiz' portrays the antiquity of Tamil language:

ooṅki ulakaLanta uuzinaaL toTTee ciir
ooṅku tamiz eṅkaL uyir

[Tamil whose existence from time immemorial is nothing but our life]

The poet describes Bharatidasan's service to the cause of Tamil as similar to watering the crop.

paaratitaacan̲en̲um paavalar eeRee!
paintamizukku vaaytta nan̲n̲iiree!

[O! Bharatidasan, the lion among the poets! Your service to the cause of Tamil is similar to watering the green plants.]

The poet's attack on alcoholism is well depicted in the below mentioned poetry.

pazakiTum tantaiyar taayar paNpukaLiTTum
paaz ceyyum matuvoo! ivaipool in̲ituRum

eNNuka ivaRRai

eRika kiiz matuvaiyee

[An alcohol addict is so characterless that he seldom respects his own parents. Consider its nefarious qualities and throw it forever.]

paaтalkaL alla (Not mere songs)

This work was written by M.L.Thangappa and distributed free of cost. It includes the poems in the following topics:

paaTalkaL alla (Not mere songs)
aziyaa azakukaL (Everliving beauties)
enna veeNTum? (What is needed?)
aNil (Squirrel)
kaaLaankaL (Mushrooms)
kuzantaikaL (Children)
kaalaikkaaTcikaL (Morning scenes)
oRRaiyaTippaatai (One way track)
caaral paruvam (Drizzling season)
terukkuuttu (Street play)

The lines in the poem 'paaTalkaL alla', which are given below, explain the deviated views of the author about poetic creations.

paaTalkaL alla, nencin tuTippukaL
vaazvu maNalil paTinta cuvaTukaL
anpin uyirppukaL amaitiyin mellicai

[They are not mere songs, but heartbeats, footprints on the sandy life, breath of love and melody of peace.]

antivaanin cenniRa mukilkaL
tuLLittiriyum vaNNap puuccikaL
appootalarnta mazainaaL malarkaL

[Children look like red clouds in the evening sky, bouncing butterflies and newly blossomed flowers of rainy season.]

paaTi makizntiTu (Sing and enjoy)

The author of this poetic work is Ilakkiyan; Puduvai Tamil Magal Publishing House published it in 1991. The work includes the songs on the following titles:

tamiz (Tamil)
paravaikaL (Birds)
colvaLam (Treasure of terminology)
uurtikaL (vehicles)
caan̲Roor (Noble men)
vilañku (Animal)
aRivu (Knowledge)
iyaRkai (Nature)

paaTittaan̲ paaruñkaLeen̲ (Do sing)

pattabiraman is the author of this musical composition which can be used by 'villuppaaTTu' (Bow singing) performers. It was published by Villupuram Muthu Publication in 1985 and dedicated to the parents of the author. This musical composition includes songs with following titles:

tamizaa! vizittezu! (O! Tamils awake!)
camutaaya oRRumai (Communal harmony)
varumun̲ kaappoom (Prevention is better than cure)
intiraavukku añcali (Homage to Indira)

A few lines given below from the song 'tamizaa! Vizittezu' exhibits the author's love towards his mothertongue.

un̲akku vanta nalam emakku vantataakum
un̲akku vanta veRRi emakku vantataakum
tan̲akken̲a vaazntatu caavukku oppaakum
tamizukku vaazvatee vaazvataakum

[Tamil's prosperity is nothing but ours; his victory belongs to us. To lead a selfish life is equal to death and the life for the cause of Tamil is actual existence.]

The song titled 'varumun̲ kaappoom' is about mother-child care. A few lines in this song are given below as an example:

varumun̲ kaappoom varumun̲ kaappoom
vaazvil in̲pampeRa varumun̲ kaappoom
vaRumaiyil vaaTukin̲Raar varumun̲ kaavaataar
ciRumaiyil aazkin̲Raar cintan̲ai ceyyaataar

[Prevention is better than cure; it is a source of happiness in life. Those who do not prevent evil occurrence suffer in poverty and those who lack thinking are degraded.]

paaTu kuyilee (O! cuckoo, sing!)

The author of this work is Ilakkiyan. Villupuram Meena Publishers published it in the year 1987. This work consists of poems on the following themes:

taay mozi (Mother-tongue)
tirukkuRaL (Thirukkural)
paaTu kuyilee! (O! cuckoo, sing!)
cilampu tarum paTippin̲aikaL (The lessons from Cilappatikaram)
tan̲ittamiz vaLarppoom (Let us give importance to Pure Tamil)
itu eṅkaL naaTu (It is our country)
vaRumai (Poverty)
kaNNooTTam (View point)
putu veLLam (New flood)
camutaayattil tiraippaTam (Cinema in society)
man̲itarkaLil ivai kuraṅku (Monkeys among human beings)
aTakkam (Patience)
kuTumpanalam (Family welfare)
muuTanampikkai (Superstitions)
maRaimalai aTikaL tamizttoNTu (Maraimalai Adikal's contribution to Tamil)
paaveentar nookkil paarati (Bharati in the view of Pavendar)
paaveentar kaNTa tan̲maan̲am (Self respect in the view of Pavendar)
mozi (Language), and so on.

paaтukireeṉ (Let me sing)

This is a work by M.L.Thangappa and a publication of Ilango Publishers, Chennai in 1973. It contains 35 poems, which reveal the emotional sentiments of the poet. The poet titled 'yaar pulavan' (Who is the poet?) defines a poetic scholar as follows:

minnal ennum pukaz kaNNaippaRittiTa
mootal taaṉilaṉaay – maaNTa
piṉpum perumpukaz vaiyakam nilaittiTa
peeNum avaṉ pulavaṉ

[A poet is one whose work is free from wild controversy and whose contributions will survive even after his death.]

paaratiyam (Bharatism)

Arimathi Tennagan is the author of this work and it was published in 1982 under the auspices of Subramania Bharati Kavita Mandalam.

In his acknowledgment to this book, R.Thirumavalavan says:

paaratiyam
paaratiyiṉ paa nimirvataRku
oru paaraaTTup pattiram
paaratiyiṉ uNmai vaazviRku
oru pukaz aazam

[Bharatism is a meritorious document to sustain the poems of Bharati and it is a praiseworthy offering to his honest and veracious life.]

This work contains felicitations to Tamil language, Periyar, Anna, Bharatidasan and others. It is also inclusive of other poems such as:

putuneRittuRai (New path)
ulakai vellum paakkaL (Poems who surmount the world)
taṉṉai maRantavaṉ (one who forgets himself)

putumaittenRal (Modern breeze)
koLkaippuyal (Stormy doctrine)
naan paaTukireen (I sing)

In the felicitation of Tamil, the poet says:

ulaka mutaR puuvee, ulakenum koTiyil puutta
uyar mutaR puuvee!

[You (Tamil) are the first flower blossomed in the world creeper and you are the best flower also.]

The poet analyses Bharati from an appropriate viewpoint, which can be understood from the following lines:

aanma neeyam pozintiTum puratci uuRRee
unRan paakkaaLee manitap paakkaL
marapenil kacantaar tammin manattilum inittaay niiyee!

[Bharati is the revolutionary spring, which pours spiritual values; his songs only are actual human utterances; he too attracts those who dislike traditional values.]

Bharati edited a journal known as 'India' and it was printed in red colour. Arimathi Tennagan mentions about this in the following poem:

cintuvoom kuruti veRRiccintukaL cutantirantaan
vantiTa icaippoom tunpam vaaTTumee ena muzakka
intiyaa eeTTai niitaan eNNiyee cenniRattil
tantanan enpar unRan tamiz manam aRiyaataaree

(Those who say that you publish the 'India' magazine in red colour to spill our blood for the freedom of our country, to sing victory songs for the liberation of our land and to forget distress and sorrow is unaware of your Tamil mind.]

paaratiyee nii vantu paaTu (O! Bharati, you sing!)
This is also by Arimathi Tennaga and a publication by Villupuram Muthu Publishers in 1989. The poems in this work have the following topics:

tooraNavaayil (Festoon entrance)
tamiz veeNTal (Tamil prayer)
anpaic ciiraaTTavaa (Praise Love and affection)
aaRRalaipaaraaTTavaa (Glorify the energy)
toNTinai uyarttiTavaa (Praise the service)
piRanta ciir pooRRavaa (Celebrate the birth)
maNivizaa pooRRavaa (Commemorate the diamond jubilee)

putuvaippukaz puukkaL (The flowers of Puducherry)
Arimathi Tennagan compiled this work on the occasion of his 60th year commemoration and published through ponvizha publishers in 1984. This work introduces about 105 famous personalities of Puducherry and their valuable contributions in different fields.

About a scholar 'arimaap paamakan', the author describes:

arimaap paamakan arumpaTaiyaakat
taruńkaviyaalee takuti paTaittavar

[His poetic works are similar to the arms used in the battle.]

The poet introduces another scholar by name Sahib Maraicar, thus:

kataiyaayinum kaviyaayinum
etuvaayinum uTanee tarum tirattaar

[Whether story, song or any literary work, he will furnish the same on demand.]

puukkaL (Flowers)
This work was written by Arimathi Tennagan and published by Villupuram Muthu Publishers in 1987. The topics of this work are on the following:

aRivuppuukkaL (Knowledge flowers)
azakuppuukkaL (Lovely flowers)
kataippuukkaL (Story flowers)
kaataRpuukkaL (Love flowers)

naaTakappuukkaL (Drama flowers)
kaaviyappuukkaL (Epic flowers)
kaviyarañkappuukkaL (Poetic flowers)

What should be the aim of the poetic creations? The author answers this question in the following stanza:

vitiyeṉRum tam talaiyiṉ ezuttee eṉRum
vizimuuTik kiTappavarai ezuppukiṉRa
mati veeNTum kavitaiyiṉaip paTaippoorkkeṉRu

[The poetic creations must be able to bring those who are in darkness to light; further the poetic works must educate the people not to believe in fate and destiny for their sufferings.]

Another poem titled 'paaratipuunkaa' (Bharati garden) has the following lines, which are interesting and scholarly.

uttamarkaL ooriruvar varuvaar eṉRee
uyar marañkaL taraimiitu puukkaL tammai
mettaṉavee virittu varaveeRkum

[The tall trees sprinkle their flowers on the ground to provide a red carpet welcome to the honest persons who possess the exemplary character and qualities.]

peecum mozikaL (Spoken languages)
Kalladan is the author of this work; Villupuram Meena Book Stall published the same in 1986. This collection has poems in the following titles:

puuñkaavil pukunta pututtreṉRal (New breeze in the garden)
peecum vizikaL (Eyes that speak)
poorkkuyilee nii paaTu (Rebellious cuckoo! You sing)
uNavuppiracciṉai (Food problem)
itu eñkaL naaTu (It is our nation)
camutaaya maRumalarccikkup perṯum veeNTuvatu (The most needed for social renaissance)

vilaṅkukaLaip ppooRRal (Animal protection)
karuNaiyilaa aaTci (Merciless rule)
veeliyee payirai meeykiratu (Fence grazes the crop)
camutaayac cakkaraṅkaL (Social wheels)
nanmai vantu eytuka (Let there be betterment)
kolai vaaLai eTaTaa (Take the sword)
paaTi ezuppiya paaveentan (Bharatidasan, who incited through his songs)
vaazttum vaNakkamum (Greetings and prayers)
etirkaalam (The future)
kuuTTuRavu (Co-operation)
ivarkaL paTippinai (Lessons from them)
iruL niikkiya katir (Rays that removed the darkness)

maṅkai (Young girl)

Arimathi Tennagan wrote this work and it was dedicated by the author to his children. Villupuram Muthu Publishers published it in 1987. It has the chapters of the following types:

vizippukkaLam (Field of awareness)
ezuccikkaLam (Field of arousing)
ceyaRpaTu kaLam (Field of action)

manitam paaTukiReen (Let me sing on humanity)

This is also a creation by Arimathi Tennagan and has songs on the following topics such as:

uNarntataip paaTukiReen (I sing about what I have felt)
uRuttalaip paaTukiReen (I sing about the disturbance)
uLattinaip paatukiReen (I sing about the heart)
uNmaiyaip paaTukiReen (I sing about the truth)

The following couplets in the topic `manitam' (humanity) expose the human weaknesses and imperfection over the animals.

kaNcimiTTal illaamal viiTTaik kaakkum

kaTamai miku paayinum nii uyarvoo kuuRu?

[Are you superior to dogs which defends the house with all trust and responsibility?]

viNkoTukkum mazai marumun aRiyum kaaTTu

vilankinum nii muNNaRivu paTaittaayaa col?

[Do you have more wisdom and knowledge than wild animals that have fore knowledge about the rain and other natural phenomena?]

Another poem describes the author's eagerness to form a society having no discrimination whatsoever.

ulakam onRu uyirkaL onRee

ennum paatai amaippoom

unakkoo enakkoo enRum caNTai

illaa ulakaic camaippoom

[Let us have a welfare society where the entire world is one and there is no difference, quarrel and dispute among the human beings.]

minnal (Lightening)

Pavalar Amudan wrote this work and it was published in 1983 by Isai Amuda Publishers. According to the author, Arimathi Tennagan was the source of inspiration to write this work. It contains the poems in the following topics:

mozivaazttu (Felicitation to the language)

aTippaTaik kiriyaikaL (Basic rites)

eezmai vilankaRuppoom (Let us remove poverty)

paarati, nii caavatuNTaa? (Bharati, do you have death?)

paaveentee un miitu aaNai (Let me swear on Bharatidasan)

thiru.vi.ka. (personal name)

paappaavum paaratiyum (Children and Bharati)

veNNilavin eNNam (Thoughts of white moon)

citamparanaar (personal name)

puukkaaTu (Flower jungle)
uNavu (Food)
matukkiNNam (Wine cup)
tavaRu, tavaRu, cari (Wrong, wrong, right)
unakku maTTum (Only for you)
neermukatteervu (Interview)

A police constable caught one who traveled in a bicycle without light. What happened afterwards? Read the following lines in the poem `tavaRu, tavaRu, cari'.

tavaRu nii ceytuviTTaay, tantuviTu paNattai enRaay
tavaRuTan tavaRu ceerntaal, cariyena aakippooccee

[You are riding on a bicycle having no light; pay me something, which will make it all right; so said the policeman. Two wrongs therefore become one propriety.]

meerai oorai (Stage stream)
This is a work by Sowrirajan and a publication of Vanati Publishers in 1986. It is a collection of poems presented by the author in several poetic forums.

A poem on Kamban is furnished hereunder as an example to illustrate his poetic talent.

puviyiTai manitar tankaL
puRattoTu akattin aazam
kaviyilee vaTittaan kampan
kaRpanaik kaTavuL aanaan

[Kamban's works expose the people's external as well as internal feelings and as such he becomes a divine creator of imagination.]

vazipaaru (Worship)
Its author is Cevvel; Asokam Publishers published it, Chennai in 1980. It consists of the poems on the following titles:

aruntuNai (Best companion)
munneeRRam (Progress)

paalaiyum coolaiyum (Desert and grove)
kaaTciyum miiTciyum (Vision and recovery)
koTikaatta kumaran (Kumaran, the protector of the flag)
tiRappu vizaa (Opening ceremony)
uzavarum talaivarum (Farmer and leader)
kuruTTu vaazkkai (Blind life)
vazipaaTu (Worship)

vaazka nii emmaan (Long live O! noble man!)

This work was written by Arimathi Tennagan and published in 1990 by Villupuram Muthu Publishers. It was dedicated to Justice S.Ramalingam. The poetic topics in this work include:

tamizee vaa (Welcome Tamil)
toNTiRpazutta pazam (Age old volunteer)
palkalaikkazakam (University)
toNTartam perumai (Reputation of volunteers)
vaazka pallaaNTu (Long live for several years), and so on.

A poem on Siva Kannappar describes about his service to the society as below:

kaNNappar paarvaiyatoo evarkkum onRee
maN nookki viLaiccalinaal kaattup pooRRum
mazai nookkam koNTavartaam vaazi vaazi

[Kannappar is known for his impartiality and unbiasedness as the rain is known for its generosity to produce and protect. Let him live for a long time!]

veeppankanikaL (Neem fruits)

M.L.Thangappa is its author and Tamilosai Printers published the same in 1985. The poems in this work are of the following topics:

paci neruppu (Fire of hunger)
ikkaalattavaLaikaL (Present day frogs)
viiti munai (Street corner)

vizaakkaL (Festivals)
veNkalattiruvooTu (Bronze bowl)
tamiz irukkumiTam (Place where Tamil exists)
naankaL kooveeRu kazutaikaL (We are mules)
paTTankaL teevai (Degrees wanted)
ivarkaLin ozunku (It is their discipline)
vauvvaal (Bat)
munneeRRam (Progress)
aruveRuppu (Disgust)
enkaL vaNTi (Our cart)
aapaacavaaNi (Awkward voice)
inta maaTukaL (These cattle)
kuzantaikaL tirunaaL (Children's day)
malaTTuttanmai (Impotency)
tuuymai (Purity)
aTakka oTukkam (Humble and modest)
enkum tamiz (Tamil everywhere)
uLLum puRamum (In and out)
enkaL iniya naaTu (Our sweet nation)

Let us look into some of the poems of this work. These are the lines from 'veNkalattiruvooTu':

ooTTaicaTTiyil piccai eTutteen ippootu
enakkup putitaay paLapaLakka
veNkalattiruvooTu anpaLippucceytu viTTaarkaL
aanaal maaRRamillai

[Being a beggar I had then an earthenware pan; a bronze bowl now replaces it; but my profession remains the same.]

On slavery of womenfolk, the poet says thus:

enkaL peNkaLLukku ilakkiyak kaRpu, paNpaaTTin ilakkaNam
pazantamizp puTavai

[Our women are supposed to have virtue of literature, culture of grammar and saree of ancient language.]

The poet's view on Indian cattle breeding is interesting.

koLLum paruttik koTTaiyumaay
uLLee poovana ettanaik kooTikaL aayinum
ivaRRiTamiruntu caTTic caTTiyaay caaniyaittavirac
coTTuppaalum curakkavillaiyee

[Our Indian cows are fed with plenty of horse gram and cottonseed; still they give more and more dung and very little milk.]

On the imposition of Hindi through All India Radio, the poet's criticism is very sharp and bitter.

enkaL vaanoli iniya tamizil
aakaacavaaNi aakaacavaaNi enRu colvatu
en kaatukaLil aapaacavaaNi aapaacavaaNi
enRu vizukutee

[Wherever All India Radio utters `akashvani' (voice of sky) it sounds to me nothing but `aapaacavaaNi' (awkward voice)]

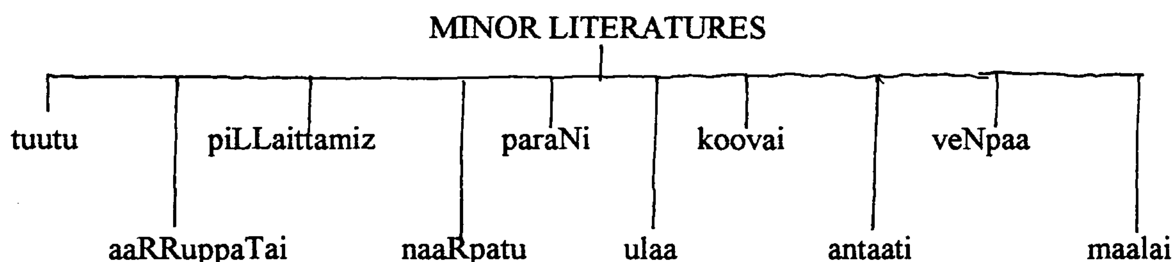
In addition, the following works too deserve a mention in the post-independent Tamil literature of Pondicherry.

Name of the work	Author's name
veLLi nilaa (Silver moon)	Tamil Vendan
minnattuTikkum vairankaL (Glittering diamonds)	Karunakaran
pulveLi (Grass fields)	Pasupati devamaindan
paaveentar oru viTiveLLi (Pavendar, a morning star)	Manimaran

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MINOR LITERATURES

The so-called `prabhandams', what is known as minor literatures do find a place in Pondicherry Tamil literary activities also. They are of several varieties and classified as follows:



arimathi antaati

The author of this work is Arimati Tennagan. Puduvai Anandarangan Publishers published it in 1981. The `antaati' is a literary work of hundred verses in which the last word, phrase or line of the preceding verse forms the opening of the succeeding. The above-mentioned work too follows the norms.

arimathi veNpaamaalai

This work too was written by Arimathi Tennagan and published by `Kural Neri Manram' in 1982. One of the poems of this book, which are furnished below, speaks that the author has written this work to disclose his love and affection towards his readers.

ponnukkup paaTuvaar pukazukkup paaTuvaar
poruLukkup pooRRuvaar
enpar pulavarkaLaip paRRi
avvaLaveen
allai kuuzukkuppaaTi enRum kuuRuvar
atee vaziyil
arimati anpukkup paaTi enRu poruL paTaTTum

[Many a poet pen their works for gold; some more for name and fame; some others for money; a few for even a cup of porridge' whereas Arimati scribes his work only for love and affection]

This work includes poems on the following topics also.

varalaaRRu maNikaL (Historical sapphires)
tamiz vaazttu (Felicitation to Tamil)
tamiz veeNTal (Appeal to Tamil)
vaLLuvarai veeNTal (Appeal to Valluvar)
puratcik kaviñar veeNTal (Appeal to revolutionary poet)
putuvaittaay veeNTal (Appeal to motherland Puducherry)
neñcoTu veeNtal (appeal to the heart)

mukil viтu tuutu

The minor literature `tuutu' is a genre in which one (especially a woman in love) sends a message (to her lover) through a messenger. In this work the messenger is the cloud and M.A.Shanmugam is the hero. The following few couplets deserve to be mentioned for their literary beauty and merit.

nakaic cuvaikkiiTaay navamaNikaL kooTit
tokuttaLittaal tuNaiyaakaa...nakaiyaaRiyac

[A sense of humour is much more valuable than the innumerable precious gems]

muuturaiyai nalvaziyai muuppaRiyaa nanneRiyaik
kootil palaacculai pool kuuRiTuvaan...veeta

[The hero of this work is well versed in several Tamil literary works such as `muuturai', `nalvazi' and `nanneRi'.]

ceeran pool tooRRamum cirippumukam nanmukattin
aaram pool peeccin azakuvaLam...

[His appearance resembles the king of `chera' dynasty and his oratory skill is comparable to the garland of pearls.]

cenneR kulam poolac ciir palavum peRRavanai
entamizee vaaztti inimai peRum – entalaivan
colleer uzavanaic conneen; makiztaay nii
villeeruzavan viRaluTaiyaan; kalvinalam

[Our language is gifted enough to praise such a person who is as meritorious as paddy grain and whose skill of using vocabulary of the language is equal to that of peasants in ploughing the land for farming.]

tiyaaku veNpaa

Its author is R.Venkatesan. It is the publication of Puducherry Historical Association in 1980. This work contains poems of the following themes:

en̲ veeTkai (My ambition)
ulakam aziyaamai (Everlasting world)
tiyaakuvin̲ mun̲n̲oor (Ancestors of Thyagu)
payaNiyar viTuti (Traveller's home)
tiyaakuvin̲ maRappoor (Heroic battles of Thyagu)
tiyaakuvin̲ pukazmaalai (Glory of Thyagu)

Other minor literary works and their authors of this region are enlisted hereunder:

Name of the work	Author of the work
aan̲antarañkan̲ piLLaittamiz	Arimati Tennagan
iizappuli aaRruppaTai	—„—
kalaiñar mummaNikkoovai	—„—
ten̲n̲akan veNpaa	—„—
taliñcaikkaaLi antaati	Ariputran
paarttacaarati antaati	—„—
nallavai naaRpatu	Paramaketu
pan̲maNikkoovai	—„—
teyvanaan̲maNi maalai	Velliangiri

EPICS AND MINOR EPICS

EPICS, MINOR EPICS AND THEIR SPECIFICATIONS:

According to the history of Tamil literature, the age of epics and minor epics seems to be during 800 – 1200AD which is the period of Cholas. A poetic work having a continuous theme is said to be an epic. This is further divided into major and minor epics.

As per the grammatical work `taNTiyalankaaram', an epic is expected to have felicitations, prayers and the four objectives namely virtue, wealth, love and salvation. Further the epic literature must have descriptions of mountain, sea, moon, country and other objects of nature; it must have a hero who has rare qualities, remarkable character and extraordinary features; it must also consist of eight sentiments and be written in the style of the poetry in which it ought to be. A work, which satisfies all the above said qualities, is known as a major epic; otherwise it will be considered as a minor epic. Such epics, in plenty, have been written in Pondicherry also. A few of them are taken for our discussion.

kaataRkanikaL (Fruits of love)

This work was written by Durai Malirayan and published in 1986 by Puvazaki Publishers, Chennai. It has the requirements of an epic; its poems are in simple and elegant language and the work includes the following headings:

maNamakkaL puRapaaTu (Departure of Newly weds)
maNamakkaLukku varaveeRpu (Welcome of Newly weds)
maaRanin aavalum mankaiyin poRumaiyum (The anxiety of Maran and patience of Mangai)
uuTal tiirntatu (Sulking is cleared)
peeccillai muuccillai (No speech and no breath)
muuttavaLukku vaLaikaappu (Bangle ceremony for the eldest)
pooraaTTam (Quarrel for everything)
tanikkuTittanam (Separate family)

maaRanin peRRoorum marumakaL mankaiyum (Maran's parents and
their daughter-in-law Mangai)
poRkoTikku maNa eeRpaaTu (marriage arrangement for Porkodi)
peNNazaippu (Welcome to bride)
vaikaRai maNappantal (marriage pandal of early morning)
enkalaiyum vaazaviTunkaL (Let us also live)
maaRanin aRivuraikaL (maran's advices)
putuvai puunkaavil maaRan (Maran in a park of Puducherry)
mankaiyum cenkuTTuvanum (Mangai and Senguttuvan)
cenkuTTuvan tirumaNam (Senguttuvan's marriage)

ippaTiyum oru peN (A lady like this)

The author of this work is Tamilvel. Neduvelakam, Puducherry, published it in 1981. This work contains poems on the following titles:

nanRi etaRku? (What for is the gratitude?)
kaatalukku taTai (Prohibition to love)
vantatu tanti (Telegram has come)
vacaiyum vaazttum (Abuse and honour)
manam maaRiyatu (Mind has changed)

How is it possible that Selvi, who is known for her service to common cause, has changed her selfish mother? This question is answered in the above said work. This work is nothing but a poetic drama entitled `agreement' (poruttam) which was broadcasted in All India Radio, Puducherry.

kaLLippuu (Spurge flower) – A minor epic

It is a minor epic written by Arimathi Tennagan. It was written by him in 1976 and was published by Kuralneri Manram. The theme of this work, according to the author, is that the ladies who are supposed to live as jasmine flowers must not turn to be spurge flowers. It contains the poems in the following titles:

ezuntaan iLampariti (The sun has risen)
avaL oru racikai (She is a fan)
naTikanaa, kaNavana? (Actor or Husband?)
nuulaippoola ceelai (As is thread, so is the saree)
aaNmakantaanaa? (Is he a man?)
peeykkaaTu (Jungle of Devils)
ciiTTaip peRRa cinnavaL (Young lady who received the letter)
kanavukkaatal (Dream love)
piñcil vetumpum peetaikaL (Naives who ripened at the early age)
avan tiNTaaTTam (His troubles)
erimalai veTittatu (Volcanoes exploded)
yaar kuRRavaaLi? (Who is the criminal?)
taNTanai (Punishment)
kaLLippuu (Spurge flower)

This work is entitled with the topic of the last poem. A few lines of the same are hereunder furnished to learn the author's views on the welfare of the womenfolk.

tooTTakkaaran tuNai ceyvaan enil
viiTTin azakaik kaLLikaL viizttumee
mullaippeNTirait tiraippaTa mookam
kaLLippuu enak kaLankappaTuttum
paNmai mullaikaL perukip paraviTa
aaNmaiyin kaaval amaitalee veeNTum

[If the gardener pays little attention towards the garden, spurge flowers will spoil it; the cinema craze spoils the jasmine like ladies into spurge like ones; the protection by men is essential to save the ladies from such evils.]

teenmozi (Lady with sweet voice) _ A minor epic

Kalladan is its author; Pari Nilayam published this work in 1979. It consists of the chapters with the following headings:

taaymai uLLam (Mother's heart)
anpazaki (Lady with love and beauty)
teenmozi (Lady with sweet voice)

The last chapter has the following poem in which the reason for the love between the couple is narrated.

caṅkat tamizaik kaRRu
takkatoor pulamai peRRa
taṅkaiyiṉ iṉiya paTTil
taṉṉaiyee maRanta kaaLai

The heroine's remarkable knowledge in Sangam Tamil Literature and her harmonious musical talent attract [the hero of this work]

In one of the poems of the first chapter, which are given below, the poet compares the tiny raindrops to the tears of a little baby.

viTiyalaam kuzavi vizi tiravaamal
azuvataip poola aTaimazai toTarntatu

paccaikkuṉRu (Green hill) – A minor epic
The author of this work is Sowrirajan. Chitrai Book House published it in 1986. This work, as per the introduction of the author, is based on the following theme: The king Tirumalairayan and his court poet Adimadura Kavi insulted Kavi Kalamegam by presenting him castor oil seeds instead of pearls for having won in the poetry competition. The furious and irate poet Kalamegam cursed the king to become his capital barren and empty.

The hero of this work Amudan, according to the author, was poet Kalamegam in the previous birth. The following description of green hill seems to prove that this work is based on the historical records.

varaiyaTi vaarantannil
eppozutum taṉ paccai

eerpantiTum paccaik kunRaam

ceppilee kuRittaar aanaal

ceRivaana viLakkam illai

[Without giving any justification, the records in the copper plate mention the hill as Green hill]

manitanai teeтukiʀeen (I am searching a man) – A minor epic

Puduvai Poonkundran wrote this minor epic and Manonmani publishers published it in 1991, puducherry. It includes the following chapters:

amiztatamiz (Ambrosia Tamil)

ñayiRu pooRRuvoom (Felicitation to the sun)

cittiraittirunaaL (Chitrai Festival)

katai peecum ulakam (Story telling world)

toTarum tollaikaL (Continuing troubles)

vaTapulattu vaazkkai (Life in the north)

pazañkañciyum pacippookkum (Removal of hunger by old porridge)

aamataapaat payaNam (Ahamadabad travel)

pazaya ninaivukaL (Old memories)

aatmañaanam (Self-realisation)

The poem 'amutattamiz' is so written that the initial letter of each line is arranged in Tamil alphabetical order i.e., from 'a' to 'au'.

The following lines in `maanuTattin aaRRal' deserve to be mentioned as the poet expresses his views about the ideal human society.

anpuTanee ellaarum vaazaveeNTum

aRivumaNam eṅkaNumee viicaveeNTum

tan naaTTu makkaLiTaiyee orumai veeNTum

[All the human beings are to lead their life with love and affection; they must also possess enlightened knowledge and wisdom; also they must develop a sense of co-operation among themselves.]

In addition to the above mentioned epics and minor epics, some more works of Puducherry region in this field are listed hereunder:

Name of the work	Author's name
aRaccelvi aayi (Ayi, the virtuous lady)	Arimati Tennagan
maRatti (Brave lady)	__,,__
kaataR paRavai (Love bird)	Pattabiraman & Pavannan
peNmai pooraaTukiratu (Womanhood is fighting)	__,,__
iRaivanaikkaNTeen (I have seen God)	Vaidyanathan
kuzantaikaL virumpum neeru kaaviyam(Nehru epic for children)	Durai Maliraiyan

MODERN POETRY

Poetic literature is as old as human civilization. With artistic and imaginative skills, it was, is and will be used as a vehicle to preach and propagate ethical and moral values to the people of the society.

Poetry happens to be an admirable and splendid medium; with figures of speech and punning of vocabulary, it attracts and endears its readers; besides poetic works have proved to be a strong and powerful medium to educate the society, elevate its members and rouse their emotional feelings. Such an ardent and potential literary form has undergone several changes during the course of its existence in all the languages including Tamil. One such change is modern poetry in the form of free verses.

Modern poetry seems to give little importance to the traditional grammar and prosodic norms; it has grown as a device with its own techniques to present the matter in a simple way and on a plain track. Such modern poems in Tamil are found in plenty, both in

Tamilnadu and Pondicherry. Based on some of those works in Pondicherry region, this part attempts to make an analysis on modern poetry.

ezuccippattu (Upsurge decad)

This work was written by Puduvai Naki (Na.Kirishnamurthy) and published by Villupuram Muthu Publishers in the year 1984. This work consists of 100 poems each with seven lines. Further every ten poems form a decad under a separate title and hence this work has 10 decads, the names of which are given below:

tampiyarkkuppaattu (A decad to the brothers)
naNparkkuppattu (A decad to the friends)
taayarkkuppattu (A decad to the mothers)
toNTarkkuppattu (A decad to the volunteers)
talaivarkkuppattu (A decad to the leaders)
vaakkaaLarpattu (A decad to the voters)
maaNaakkarkkupattu (A decad to the students)
aaciriyarkkuppattu (A decad to the teachers)
naaTTaarkkuppattu (A decad to the countrymen)
neñcirkkuppattu (A decad to the heart)

A couple of poems from two different decads are herewith furnished as examples. A poem from 'vaakkaaLarpaattu' is given below:

kaacukku viRRa
kuuTiya peruṅkaRpu
maacaRRa poṉṉukku
miiNTiTumoo – aacaiyiṉaal
vaaṅkum paNattukku
vaakkaLittaal uNmaiyil
teenkumee naaTiyateṉ

[Can the chastity, which was sold for a few coins be redeemed by pure gold? So is the case with the votes that were purchased by money]

Another poem from 'neñcirkkuppattu' is mentioned below:

nancai uLam vaittu
naattazaikkap peecivarum
vañcakaraik kaaNin
varuntaamee – nencamee
pittarkaLaip poolum
pitaRRaatee, ittaraiyil
cettaaraippoolee tiri

[O! heart, don't become mad by seeing those who have honey like speech and poisonous heart; just ignore them as the dead body behaves.]

kaantiyin kaittaTi (The walking stick of Gandhi)
The author of this work is A.M.Rajan. It is from Villupuram Muthu Publishers in 1984. According to the author, this work is:

kavitaikaL all curuṅkiya kaTTuraikaL

[It is not the collection of poems but of condensed essays.]

This work consists of the poems in the following topics:

uNNaaviratam (Hunger strike)
enpiLLaikaL (My children)
ottuzaiyaamai (Non co-operation)
pooraaTTam (Struggle)
matuvilakku (Prohibition of alcohol)
nankoTai (Contribution)
civappu mai (Red ink)
ilaiyutirkaalam (Autumn season)
taavaNi (Half saree)
vaakkuppeTTi (Ballot box)
upateecam (Preaching)
murunkaikkaaykaL (Drum sticks)
puratci vitaikaL (Rebel seeds)

aTakkamee aaNavam (Patience is arrogance)
ilavacamaaka... (Free cost...)
aaciriyarin kavalai (Teacher's worry)
pizaikkum vazi (Livelihood)
eerittaNNiir (Lake water)
pookum paataiyil (On the way)
eṅkaL uur (Our village)
pooli eezaikaL (Pseudo poor)
paal...paal...(Milk... milk...)
meeRpaarvaiyaaLar (Supervisor)
etu un kuNam? (What is your character?)
nilavu (Moon)
munnukkuppin (Contradiction)
varippaNam(Tax)
vivacaayakkuulikaL (Farm labourers)
kuTumpakkaTTuppaaTu (Family planning)
civappu eNkaL (Red numbers)
poRaamai (Jealousy)
varumaanavari (Income tax)
aavatum azivatum (Creation and destruction)
neeRRum inRum (Yesterday and today)
uuzal (Corruption)
aracu maaniyam (Government subsidy)
vana vilaṅkukaL (Wild animals)
naayin kuNam (Dog's character)

A few poems from this work are herewith furnished to illustrate the author's poetic talent.

aaciriyarin kavalai

aaNTu muzuvatum
viTumuRai

ena

aRivikkappaTTatu

anRu

oru

aaciriyar

kavalaippaTTaaraam

panniraNTu naaL

'casual leave'

viiNaakki viTTatee

enRu

[Holiday is declared for the whole year; still a teacher laments,‘12 days of casual leave has gone waste’.]

ilavacamaaka

paLLikkuuTankaL

pacumpaal roTTi

en manaivikkum

kuzantaikaLukkum

kaLLuk kaTaikaLil

maraNappaal toTTi

enakkum

en toozarkaLukkum

itu

teertal kaalam

[Free milk and bread to my child and wife, free liquor to me and my friend, O! this is the election season.]

kaalaтiyil talai (Head under the feet)

N.Ilango, with pen name 'Malaiyaruvi', has written this work; Tamil PuThakalayam, Chennai, has published the same in 1985. Pirapanchan's, a critical analysis adorns this work with a prelude by Agniputhran and colourful modern drawings for a few poems.

The modern poems in this work are found on many topics, some of which are given below:

innuuluL (In this work)
enna talaippu (What is the topic?)
payanaRRa payaNam (Useless travel)
nampikaiyin payaNam (Travel by confidence)
tolaivatu en vaazkkai (My life is at loss)
ooyvaitteeTi (In search of rest)
kanavu (Dream)
kaalaTi (Under the feet)
mayakkam (Giddiness)
cuTTuviral (Index finger)
caatanai (Achievement)
veLiccattiTamiruntu (From the light)
kaalakkaTalil (In the sea of time)
manitattinnikaL (Cannibals)
aikkiyam (Unity)
kaamam (Lust)
toTar nizal (Continuous shadow)
cuTu kaaTu (Cremation ground)
teLivu (Clarity)
vaLaikiReen nimirvataRkaaka (I am bending to stand erect)

The following poem in the last topic deserves a mention:

eTukkak kunintavan
nimirattaan pookireen
ataRkuL
eeninta eeLananikaL
etirpaara eeccukkaL ...
etaitteeTi vanteenoo
atai eTukka veeNTaamaa?..

eTukkak kunintavan

nimirattaan pookireen

[I have bent to pick up something from the ground. After taking it, I am going to stand erect. Meanwhile why such abuses and sarcastic comments? Should I not get what I have searched for?]

kizakkuc cuuriyanin meeRku ninaivukaL (Western memories of the eastern sun)

This work containing 35 modern poems was written by A.M.Rajan and published by Villupuram Muthu Publishers in the year 1985. Some of the titles are mentioned below:

kizakkuccuuriyan (Eastern sun)
raakam (Musical note)
taaLam (Musical beat)
vaTukkaL (Scars)
pazańkaL (Fruits)
aTiccuvaTukaL (Foot prints)
veyil (Light)
viTiyal (Early morning)
meekańkaL (Clouds)
meeRkup puratci (Western revolution)
kiiznaaTu (Eastern country)
naTpu (Friendship)
naaTTup paRRu (Patriotism)
kaTamai (Duty)
aRuvaTai (Harvest)
paTaippu (Creation)
teertal (Election)
kalvi (Education)
veelai (Job)
viiTu (House)

viiti (Street)

uur (Village)

naaTu (Nation)

and so on.

A poetry from `vaTukkaL' is given below as an illustration:

an̲upavattin̲ cuvaTukaL
en̲ viralkaLilee
ettan̲ai eTTukkaL
ettan̲ai kaayaṅkaL
ellaamee tantikaLin̲
tantai kaNTippukaL...
vaTukkaLee
naan̲ peRRa
varaṅkaL

[How many injuries, hurts and cuts; all of them are the prints obtained from experience; all these scars are boons offered to me.]

tarayil vizunta muttukkaL (Pearls spilled on the floor)

Arimathi Tennagan is its editor. Villupuram Muthu Publishers published it in 1984. During 1983, the author, as a tourist, visited several places for a month. The experience obtained during his travel is presented in 68 poems of this work.

nikaz kaalam (Present time)

It is a work by A.M.Rajan and a publication from Villuppuram Muthu Publishers in the year 1984. It consists of 69 modern poems on various topics, many of which are given below:

nikaz kaalam (Present time)

teertal uurti (Election vehicle)

kaRuppuccantai (Black market)

iraTTaiveeTaṁ (Dual role)

tattuvam (Philosophy)

viNveLi (Space)

kaTavuLukkuppiTittatu (God's favourite)

curaNTalicam (Exploitation)

kuRavan (Nomad)

tiTTaṅkaL (plans)

aRuvaTai (Harvest)

uraikal (Touch-stone)

anupavapaLLi (School of experience)

paatippu (Influence)

paarampariyam (Tradition)

amaiti (Peace)

keTTataNNiir (Spoiled water)

nanRi (Gratitude)

kaTikaaram (Clock)

viTutalai (Freedom)

pirivinai (Separation)

manitanum mirukamum (Man and animal)

orumaippaaTu (Integration)

naTpin vilaivu (Effect of friendship)

aankilakkalvi (English education)

vaaricukaL (Heirs)

eezaiyin cirippu (Smile of the poor)

azukai (Weeping)

varataTcinai (Dowry)

iruTTil (In the dark)

naaykaL jakkiratai (Beware of dogs)

periyavar yaar? (Who is great?)

aRivuk kuurmai (Intelligence)

karuppu muTTaikaL (Black eggs)

kaappu (Protection)

veeliyee payirai... (Fence grazes the crop...)

A few poems are herewith furnished to illustrate the poetic ability of the author. The following one is from `paatippu':

kaTTalaippaTi-
naan
ennil
paatiyai
avaLukkut
tanteen
viLaivu
naan paatiyaakiviTTeen
avaL
paati
kuuTiviTTaaL

[She has become my better half. What is her influence on me? I have reduced to half and she has been added another half.]

Another modern poem from `kaappu' goes as follows:

tankaLukkut teriyaata
rakaciyankaLai
maRaittu vaippatil
tiRamaicaalikaL peNkaL

[Ladies are good in protecting the secrets that are unknown to them.]

The following one is from 'veeliyee payirai...'

peeruntil
payaNi oruvarai
muTTiyatu
mutal utavip peTTi

—

mukattil kaayam

—

maRantu pookaamal
tiRantu paarttaaloo
muTTiya peTTikkuL
muunRu kaTTu
305 piiTikaL

[In a bus accident, a passenger was hit and hurt by the first aid box; to give him first aid, the box was opened and three bundles of beedies were found in it.]

paaratap poor (The battle of Bharatam)

This is another creation by A.M.Rajan from the same Villupuram Muthu Publishers in the year 1985. It contains 146 'HAIKU' poems. A few of them are given herewith:

1. **oru kuuTTal** (An addition)

   muTTaaLtanam + aRivu = anupavam

   (Foolishness + knowledge = experience)

   anupavam + muTTaaLtanam = aRivu

   (Experience + foolishness = knowledge)

   aRivu + anupavam = muTTaaLtanam

   (Knowledge + experience = foolishness)

2. **veLiccam eppootu?** (When will there be light?)

   vazakkampool karuKKal
   maatattil ettanai naaL
   amaavaacai?

   [Darkness as usual. How many newmoon days in a month?]

3. **taaj mahaal** (Taj mahal)

uNmaiyaana kaatalukku
an̲Re kaTTappaTTa
kallaRai

[A cemetery constructed then itself for true love]

4. **viiTTupaLLi** (Home school)

eṅkaL makaLin̲ viiTTuppaaTam
ezutuvatu eṅkaLil
ettan̲aiyoo peer

[Homework of my daughter… many of us are attending to it]

piLLaitamiz

Mohammed Arif Miyan wrote this work. It was published by 'centamiz Publishers' in 1988. It is a children's literature and hence it contains a number of attractive pictures along with the rhymes. This work includes poems on several topics, some of which are given below:

oruvan̲ee iRaivan̲ (God is one)
tamizee collu (O! Tamil, tell me)
tamizaaciriyar (Tamil teacher)
intiyaa en̲ naaTu (India is my country)
imayamalai (Himalayas)
viNmiin (Star)
ilaatavar vilakku nii (You are the light of the poor)
mazai peytatu (It rained)
nilavee viLaiyaaTu (O! moon, play with me)
talaivarkaL (Leaders)
pazaṅkaL (Fruits)
iyaRkai (Nature)
naaTu (Nation)
toNTu (Service)

tamiz (Tamil)

iRai (God)

and so on.

puratci kaviñarukkup pukazmaalai (Felicitation to the revolutionary poet)

This is a commemoration volume published by the Government of Pondicherry in the year 1990 in connection with centenary celebration of the famous poet Bharatidasan of Puducherry. This volume includes felicitation poems by about 100 poets of both Tamilnadu and Pondicherry states. It includes a few English poems also.

malarkkaNaikaL (Flower arrows)

It is a composition of poems written by C.S.Murugesan on several occasions and a publication of Murthy stores, Puducherry in 1985. It includes poems on a number of topics, some of which are mentioned below:

vacantakkaNaikaL (Spring arrows)

puriyavillaiyaTi (Unable to understand)

ka̱navukaL kalaiki̱nRa̱na (Dreams are over)

matuvum e̱n kaataliyum (Wine and my lover)

mukavarikaL (Addresses)

tozu̱nooy (Leprosy)

kaakitakkaNaikaL (Paper arrows)

antimazai (Evening rain)

apaayam (Danger)

oruvazippaatai (One way traffic)

aapiis akaraati (Office dictionary)

vaazkkai (Life)

tamizi̱n nilai (Status of Tamil)

itu toTarum (It will continue)

iruTTuk kaatal (Love in dark)

marupaTiyum paarati (Bharati again)

vaazkkaittuNai (Life partner)

A poem of 'tamizin nilai', portrays the position of Tamil language in its land itself.

oo! Tamizee!
nii tamizan
manattil maTTuntaan
iraNTaam iTattaip
peRRuLLaay
ena ninaitteen
pazaiya
peeppark kaaranin
eTai vilayil kuuTavaa

[O! Tamil, you are in second place not only in the heart of Tamils but also in the rate of old paper purchasing store]

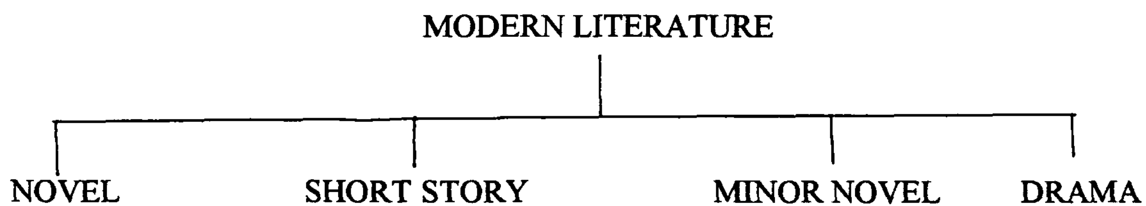
Another poem 'aapiis akaraati' discloses in alphabetical order the present day official's lethargy and apathy towards their work in their work spot.

aTTeNTans (Attendance)
aapiis paay (Office boy)
inTarviyu (Interview)
iiTTiya viTuppu (Earned leave)
urakkam (Sleep in the office)
uutiyam (Salary of the month)
ezuttar (Clerk)
eeTaa kuuTam (Improper work)
aintumaNi (Five'O clock)
ozuṅku naTavaTikkai (Disciplinary action)
oovar Taim (Over time)

and so on.

MODERN LITERATURES

In the literary activities of Pondicherry, poetic literature happens to be maximum in number, the next being modern literature written in prose style. The reason for its growth and development in Tamil speaking area is the western impact on the native literature. The modern literatures that are available in Pondicherry region may be classified as follows:



NOVEL

Italy is the birthplace of novel literature. In 1350, Pokkasio published his collection of stories as a novel with the title of 'Storif fresh storil' and this wok attracted the readers throughout the world. Normally novel literature is written on the basis of the happenings in day-to-day life of the people with the imaginative skill and emotional outburst.

Vedanayakam Pillai of Mayuram is the fore runner to introduce this type of literature and his novel entitled 'pirataapa mutaliyaar carittiram' happens to be the first of its kind in Tamil language. Since the novels written in Pondicherry are few in number, it is not possible in this dissertation to make a detailed study about them.

SHORT STORY

Short story is another type of prose literature that has been imported from the West to this country. About 100 years ago 'Edgar Allenbo' and 'Sogol' have introduced this new type of literary technique. Though its birth place is United States, now it has spread to the entire world. People who are unable to spare much time for long reading in their life of excitement and hurry are attracted by such stories which are short and light.

Edgar Allen is of the opinion that the reading time of short story must be about half-an-hour and at any cost it should not exceed two hours. As far as Tamil is concerned, V.V.S.Ayyar introduced it in the year 1927. In Puducherry too, a few short stories have been written.

MINOR NOVEL

Though it has all the sophistications of a novel, in size it is less than a novel and more than a short story.

DRAMA

Drama is the combination of prose and poetic literatures and musical compositions, all of which are expressed through the characters of the plot. This drama field is not completely new to the Tamil country; it was initially in the poetic form and has now changed to prose style. The existence of drama can be traced even in the ancient Tamil classic 'Silappatikaram' (200 AD) itself. The following lines in it can illustrate the same.

vaayiRk kuuttum ceerippaaTalum kooyil naaTakak
kuzukkaLum varukena...

[A grand reception was accorded to the temple drama troops, group singers and folk artists...]

There were two types of drama literatures, one for delightful reading and another for performing or acting; the latter type is found only after 10th century AD. However, in Pondicherry region, the drama works are only a few in number.

ezucciyuuTTum ciRuvar kataikaL (Inspiring stories for children)

This collection of short stories was written by Arimathi Tennagan and published in 1991 by Lakshmi Nilayam, Chennai. It contains the stories with the following titles:

varaveeRpu (Welcome)
maNNin maintan (Son of the soil)
veRRikku vazi (Gateway to victory)

kiLikaLin ciripppu (Parrot's laughter)
putiya pooraaTTam (New struggle)

niiti nuulkaL (Ethical stories)
It was written by Sacchidanantham and published in the year 1985.

paarvaikaL (Visions)
This is a short story collection by Devidasan published in 1989 by Thirumakal Publishers.

tennagan kuTTikkataikaL (A collection of short stories by Tennagan)
Obviously this work is by Tennagan and it is a publication from Villupuram Meena Publishers in 1987. The following short stories, written mostly for children, are included in it:

varam (Boon)
curaNTal (Exploitation)
celvaakku (Influence)
maRupatippu (Revised edition)
paaTTarankam (Poets forum)
payaNam (Travel)
paTTuppuTavai (Silk saree)
piRanta naaL vizaa (Birth day celebrations)
vaazttu (felicitation)
marmaccirippu (Puzzling smile)
paatai maaRaatu (Unchanged path)
mantirattil maankaay (Mango by magic)
piLLaiyaaruTan oru peeTTi (An interview with Pillaiyaar)
yaar aRivaaLi? (Who is intelligent?)
teyvaccintanai (Divine thought)

and so on.

piranta naaL (Birth day)

Devidasan is the author of this collection. Tirumakal Publishers published it in 1989. This work includes the following stories:

anupavam (Experience)
peRRa manam (Mother's heart)
kaanal niir (Mirage)
nalla muTivu (Good decision)
tirumaNam (Wedding)
piranta naaL (Birth day)
kaattaaTi (Kite)

puttam putiya kataikaL (Modern stories)

This work was written by Arimathi Tennagan, published in 1992 by Vanathi Publishers, Chennai and dedicated to M.K.Raman. It contains short stories on the following titles:

narai muTi (Grey hair)
manita teyvam (Human God)
azaku mukam (Lovely face)
kaLLippuu (Spurge flower)
apacakunam (Bad omen)
kaNNiirin keeLvi (A question by tears)
innumaa ennaik kaatalikkiRiirkaL? (Do you still love me?)
civan cottu (God's property)
teyvam cettuviTTatu (God is dead)
pullum puNNiyamum (Grass and sacredness)
oru coTTukkaNNiir (A drop of tear)

varaakamikirar

The author of this drama work is Varada Desikan known by his pen name Natatur Nambi. It is a publication of Sri Archana Publishers of Kurinchippadi in the year 1985. It consists of two plays.

The historical play 'varaakamikirar' is about an astronomer who lived during the period of King Vikramaditya. The characters of this play are Kalidasan, Patti, Tunmuki, Adavan, Indumathi, Chandralekha, Adyadasan, vararuci besides King Vikramaditya and Varahamihirar.

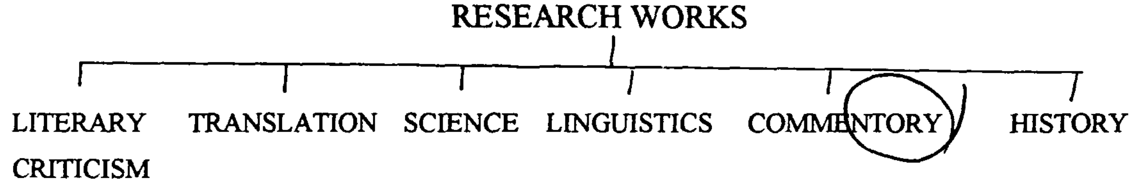
Another play Rasavadam is a social drama. Its theme is based on alchemical substances explained in our ancient literature. This play has 11 characters viz. Krishnan, Vedanayakam, major Babu, Ramadas, Munisamy, Namagiri, Tirunarayanan, Venkatanarayanan, Leela, Kalavati, and Saraswathi.

veRRi yaarukku? (To whom is the victory?)
Sahib Maraicar is its author. This drama play was awarded a silver medal by AVM charities as a best children literature for the year 1983. Vanathi Publishers, Chennai, published it. A review by A.L.Valliappa and a forward by A.N.Perumal add the merit of this work.

A brief story of the play 'veRRi yaarukku?'
The management of Bharathi High School conducts a competition of running race to select the fastest runner in order to send him to take part in the Asian Games to be held at New Delhi. Two best runners, namely, Elango and Iqbal take part in it. Elango is very rich and jealous, whereas Iqbal is poor but well-behaved and hard working. Both of them get equal points in the running race. The climax of the play reveals who wins and how.

RESEARCH WORKS

The research works that are available in Pondicherry region and used to prepare this section may be classified as follows:



LITERARY CRITICISM

Anandarangam pillai araciyal cintanaikaL (Political thoughts of Anandarangam pillai)

This critical work was written by R.Vasuki, published in 1989 by Gangai Book Stall, Chennai. It includes information on the following topics:

aanantarankarin araciyal caaNakkiyam (Political strategy of Anandarangar)
aanantarankarin uRavum pakaiyum (Anandarangan's friends and foes)
aanantarankarum Tuupleeksum (Anandarangar and Duplex)
araciyalum pazamoziyum (Politics and proverb)

uraimalarkaL

This is a collection of essays by Sundara Kalivaradan. It was published by Poovazaki Publishers, Chennai in 1988. This work was dedicated to the grandfather's of the author and his wife, besides V.V.Swaminatha Ayyar. It contains several chapters, some of which are mentioned herewith:

paarati paarvaiyil kuzantai – oor aayvurai (Children in the view of Bharati – A critical study)
ampeetkaarin kalvippayaNam (An educational tour of Ambedkar)
urainaTait tolkaappiyam (Tolkappiyam in prose)
patippakankaL (Publishing houses)
tiRanaayvu (Literary criticism)
caakitya akaaTemi (Sahitya academy)
naaTkuRippu (Diary)
ilakkaNam (Grammar)
ciri aravintarin vaazkkai (The life of Sri Aurobindo)
periyaarum kuTumpattiTTamum (Periyar and family planning)

enRumuLLa tenRamiz (The everlasting Tamil)

This is a critical work by A.Pandurangan, a dedication to the author's mother and a publication of Tamilrangam in the year 1988. It contains articles on the following topics:

enRumuLLa tenRamiz (The everlasting Tamil)
koovalan uLLam (Kovalan's heart)
kaanal vari (The sea shore song)
vañcikkaaNTam (Vanchi canto)
tiitu tiir tennavan (Harmless southern king)
maataviyin kaatarkaTitañkaL (Madavi's love letters)
koovalan koTiyavana? (Is Kovalan cruel?)
cilappatikaarattil valiyuruttappaTuvatu etu? (What is insisted in cilappatikaram?)
kaNNiirum kaaviyamum (Tears in epics)
taayum ceeyum (Mother and child)
iyaRkaiyum ilakkiyamum (Nature and literature)
anpu vaazvu (Affection life)
nammaazvaar kaviyuLLam (Poetic mind of nammalvar)
aaNTaaL paaTalkaLil ilakkiyacciRappu (literary excellence in Andal's works)
manoonmaNiyam – naaTakappaattirañkaL (The characters of manonmaniyam – Drama)
ayootti aracu (Ayothy Kingdom)
paaTTum peyarum (Poems and names)

kampan paaTiya vaNNañkaL

It is an analysis of Tamil prosodic form known as 'vaNNam' as used by Kamban in his famous work Ramayanam. Its author is R.Tirumurugan and a publication of Vanathi Publishers in 1987.

kiraamiyap panpaaTu (Rural culture)

It is a compilation work and has several research articles written by various authors. Its compiler is R.Mangaiyarkkarasi. Villupuram Muthu Publishers published this work in

1990. Some of the articles in this work and the names of their authors are mentioned hereunder:

Title	Author
kiraamiya uRavukaL (Rural relationships)	P.Ramalingam
kiraamiya ooviyakkalai (Rural painting)	S.Jayaraman
kiraamiya icaikkalai (Rural music)	A.Viswanathan
kiraamiya cootiTam (Rural astrology)	A.Sivaprakasam
kiraamiya aaTaRkalai (Rural ballads)	Jayashri
kiraamiyap peNkaL (Rural womenfolk)	P.Selvarasu

cintanai onRuTaiyaaL (She has a single thought)

It is a collection of essays all of them written by kalladan. Villupuram Muthu Publisher published it in 1991. This work consists of essays on the following titles.

caṅka ilakkiyattil ezil koñcum iyaRkai (Nature in Sangam literature)
paRantu cellum paiṅkiLi (Flying parrot)
kuNTala keeci (personal name)
caakraTiis (personal name)
putta (personal name)
kanpuuciyas (personal name)
paaveentar kaaTTum kalvi (Education according to Pavendar)
vaLLUvar kaaTTum kalvi (Mode of action according to Valluvar)
tamiz vaLarcciyum aaraaycciyum (Tamil research and development)
cintanai onRuTaiyaaL (She has a single thought)

tanittamiz vaLarcci (Development of Pure Tamil)

This is also a compilation work consisting of articles written by renowned Tamil scholars. The compiler of this work is Tamilmallan and it is a publication of Pure Tamil Association Puducherry. The details of the articles and their authors are given below:

Title	Author
tanittamiz naavalkaL (Novels written in pure tamil)	T.N.Arivoli
paavaaNarin putuccollaakkam (Tamil vocabulary coined by Pavanar)	K.Poongavanam
niilaampikai ammaiyin tamizppaNi (Service to pure Tamil movement by Nilambikai Ammaiyar)	Sarada Nambi Arooran
tamizccuTarin tanittamizttoNTu (Pure tamil works by Tamilcudar)	Poongunran
tanittamizil ciRukataikaL (Short stories in pure tamil)	Tamil Mallan
tanittamizil kuzantai ilakkiyam (Children literature in Pure tamil)	Venu Arimapandiyan)

paaveentar maRupakkam (The other side of Pavendar)

Arimathi Tennagan wrote this work; Villupuram Sakthi Nilayam published it in 1990. It consists of essays on the following titles:

puuvum kaniyum (Flower and fruit)
iruLum oLiyum (Dark and light)
viTutalai iyakka viLaivu (Effect of liberation movement)
veeLvip puukkaL (Flowers of sacrifice)
paaveentar tam vaazkkaippaanku (Life of pavendar)
viTutalaikkaala ilakkiyak koTai (Literary contribution during freedom struggle)
intiya viTutalaiyum itaya viTutalaiyum (Liberation of India and the heart)

paaveentarin kuTumpa viLakku–oru paarvai

(Study on pavendar's 'kuTumpa viLakku')

This study was written by Arimathi Tennagan, and published by Villupuram Muthu Publishers in 1992. This work has the following topics:

kuRaL neRippirivu (The path of Kural)

aTippaTai uNmaikaL (Basic truths)
teerntu teLital (Skillful choice)
kaṉavu meyppaTaveeNTum (Dream to be realised)
oru naaL nikazcci (A day's programme)
viruntum maNamum (Marriage and feast)
makkaT peeRu (The wealth of children)
mutiyoor kạatal (Love between the aged)

A few more literary criticisms of Puducherry region are hereunder furnished:

Name of the work	Author
pututtamiz (new tamil)	Arimaa Makizkoo
kaaNikkaitanta kaṉikaL	Palanichamy
cuntarakaaNTac cuuRavaLi	Sundara Shanmukanar
paavaaNar perumai	Tamil mallan
maNamakaLukku (To the bride)	Mudukannan
mutal paraNi	C.S.Murugesan

SCIENCE LITERATURE

namatu aʀiviyalum tozilnuтpamum (Our science and technology)

This scientific work was written by P.Ramalingam. It was published by Villupuram Meena Publishers in 1990 and dedicated to the parents of the author. The scientific thoughts are expressed in the following chapters of this book:

tooRRuvaay (Introduction)
namatu aRiviyalum tozilnuTpamum (Our science and Technology)
kalvi vaLarcciyiyal (Educational development)
vaLarum maruttuva vacatikaL (Growth of medical facilities)
intiya maruntiyal (Indian medicine)

aaRRalum amaitiyum (Energy and peace)
perukum pookkuvarattu (Transport development)
takaval toTarpu (Communications)
viNveLiyil tozilnuTpam (Space technology)
21 aam nuuRRaaNTai nookki (Towards the 21st century)

putumai miku puumi (Novel world)

This work too is from P.Ramalingam. Pallavi Publishers, Chennai, published it in 1990. It gives scientific information in the following topics:

namatu ulakam (Our world)
ulaka aRiviyal (World science)
uyirinankaL (Living organisms)
vilankinam (Animal species)
manita inam (Human species)
kanipporuL (Minerals)
maNNum niir nilaiyum (Earth and water)
iyaRkaiyum ceyaRkaiyum (natural and artificial)

maruntiyal (Medicine)

This medical science work was also written by P.Ramalingam and published by Villupuram Meena Publishers in 1986. It contains informations of the following:

maruntiyal (Medicine)
intiya maruntiyal (Indian medicine)
maruntaaLunar (Pharmacist)
maruntu uRpattiyum viniyookamum (Production and distribution of medicine)
maruntakam (Drug house)
maruntiyalukku appaal (Beyond medicine)
maruntiyal caTTankaL (Laws of medicine)
maruntaLavu (Quantity of medicine)
teevaiyaRRa maruntukaL (Unnecessary medicine)

maruntaaLumai (Pharmacology)

This is another book on medicine written by P.Ramalingam and a publication of voice of pharmacists in 1988. This work includes the following chapters:

maruntu (Medicine)
maruntin vaLarcci (Development of medicine)
maruntum aarookkiyamum (Health and medicine)
innaa maruntu (Harmful medicine)
maruntu kuRiyiiTukaL (Medicine and symbols)

viNNulakam (Space world)

This book on space science was also written by P.Ramalingam and published in 1990 by Kadiravan Publishers, Chennai. The contents of this work are as follows:

viNNulaka aRiviyal (Space science)
cuuriyakkuTumpam (Galaxy)
cuuriyan, puumi (Sun and earth)
veLLi (Venus)
cantiran (Moon)
cevvaay (Mars)
putan (Mercury)
viNmiinkaL (Stars)
viNkalaṅkaL (Space crafts)
viNNulakil toTarum payaNam (Space travel)

camuuka moziyiyal (Socio linguistics) – A dictionary

It is a linguistic dictionary compiled by S.Arokkiyanathan. It was published in 1988 by Villupuram Muthu Publishers and dedicated to C.Venkatacubramaniam.

tamiz – ilattiin paalam (A bridge to Tamil and Latin)

This is also a linguistic work written by Sundara Shanmukanar. Paintamiz Publishers published it in the year 1970. This work has several chapters, some of which are mentioned hereunder:

nuun̲mukam (Preface)

mozi oppiyal (Comparison of languages)

Tamiz-ilattiin̲ paalam (A bridge to Tamil and Latin)

tamiz – ilattiin̲ mozi (Tamil and Latin languages)

ilattiin̲ olippumuRai (Phonemic system of Latin)

koTuntamiz ilakkaNa vilakkam (A grammar for colloquial Tamil)

pain̲tamiz ilakkaNac curukkam (A grammar for literary Tamil)

peski tamiz ilakkaNa akaraati (A dictionary for Tamil grammar by Beschi)

tamiz-ilattiin̲ akraati – peski (A Tamil – Latin dictionary by Beschi)

eNNUppeyar oRRumai (A comparison of numerals in Tamil and Latin)

moziyiyal (Linguistics)

This is a research work in linguistics by Arokkiyanathan. Manivacakar publishers, Chidambaram, published it. It contains the following chapters:

iraTTai vazakku (Diglossia)

iraTTai vazakku mozikaL (Diglossic languages)

tamizil iraTTaivazakku (Diglossia in Tamil), and so on.

ilakkaNa – ilakkiya urai (Commentaries on grammatical – literary works)

The following are some of the commentaries that are available in Pondicherry region. They are furnished with their names and their authors.

Work	Author
caNmuka kavacam	Tamilvel
pañcaamrita vaNNam	Tamilvel
naTaimurai tamiz	Sarada kalavathy
naca kaaNTam	Govindaswamy

HISTORY

varalaaRRil arikkameeTu (Arikkamedu in History)
N.Venkatesan wrote this historical study. Tirumudi Publishers published it in 1990. It is a research and compilation work and includes the following chapters written with historical evidences.

oLiparavaTTum (Let the light spread)
akazaayvil arikkameeTu (Arikkamedu in excavation)
varalaaRRuc ciRappu (Historical importance)
akazaayvil kaNTeTutta poruTkaL (The materials found in excavation)
tamizakattin cintuveLi (Indus valley of Tamilnadu)
aayvuppaNikaL (Research works)
ninaivuccinnankaL (Monuments)
yavanar toTarpu (The Greek contact)
aayvaaLar muTipukaL (The research findings)

kaaraikkaal, putuceeri teruppeyarkaL (Street names of Karaikal and Puducherry)
It is a research work by Arokkiyanathan and a publication of Villupuram Muthu Publishers in 1989. The following are the chapters included in this work:

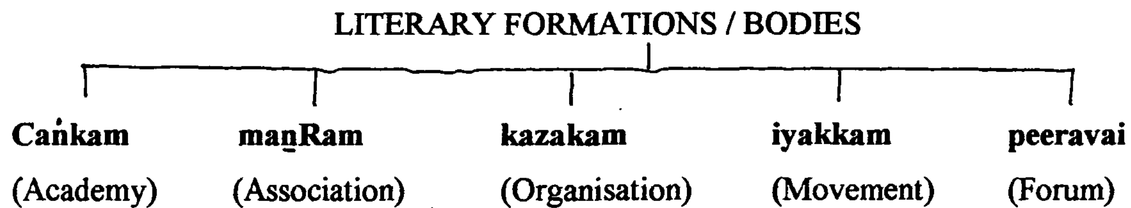
kaaraikkaal teruppeyarkaL (Street names of Karaikal)
putucceeri teruppeyarkaL (Street names of Puducherry)
kaaraikkaal putucceeri terupeyarkaL oppunookku (A comparative study of street names of Karaikkal and Puducherry)

Other historical studies about Pondicherry Union Territory include the following:

Work	Author
kalveTTukaLil putuvai uurppeyarkaL (The inscriptional place names of Puducherry)	N.Venkatesan
tirukkaañci aalaya varalaRu (The history of Tirukkanchi Temple)	C.S.Murugesan
maaki varalaaRu (The history of Mahe)	,,

LITERARY BODIES

Pondicherry attained its independence from French rule and joined with India in year 1954. After its independence, Pondicherry made a remarkable achievement as it did in all other fields. France established a French Academy in 10th century AD for the growth and development of its native language. But Tamils constituted Tamil Academies (cañkam) for the development of their language at least a few thousand years ago. On the same ground there still exist several Tamil cañkam in Karanthai, Madurai, Chennai, Tiruchi, etc. in Tamilnadu, Bombay, Delhi, Calcutta, Bangalore, etc. in other parts of India and of course in several foreign countries like Singapore, Malaysia, Srilanka, South Africa, UK, USA and so on. These entire cankam do contribute to the growth of Tamil in their own way. In Pondicherry too, after its independence, a number of formations do wonderful service to the cause of Tamil. These bodies have different nomenclatures as classified below.



The names of literary bodies that are suffixed with 'caṅkam' (academy)

1. varalaaRRuc caṅkam (History academy)
2. citta vaittiya caṅkam (Sidda medicine academy)
3. putuvai muttamiz caṅkam (Puduvai Muttamil academy)
4. Putuvai tamizc caṅkam (Puduvai Tamil academy)

The names of literary bodies that are suffixed with 'kazakam' (Organisation)

1. an̲aittulaka moziyiyar kazakam (International linguistic organisation)
2. kampan̲ kazakam (Kampan organization)
3. kaakkaippaaTin̲iyaar yaappiyal kazakam (Kakkaippadiniyar prosodic organisation)
4. tan̲ittamiz kazakam (Pure Tamil Organisation)
5. naaTTuppuRaviyal kazakam (Folk-lore organisation)
6. French-India kazakam (French-India organisation)
7. Kaappiyak kazakam (Epic organisation)
8. Putuvai tamizk kazakam (Puduvai Tamil organisation)
9. Putuvai maan̲ila muttamiz vaLarccik kazakam (Puducherry state tamil development organisation)

The names of literary bodies that are suffixed with 'man̲Ram' (Association)

1. iLaṅkoovaTikaL man̲Ram (Ilangovatikal association)
2. kuRal neRi man̲Ram (Tirukkural association)
3. kuzantai ilakkiya man̲Ram (Children literary association)
4. camaya ilakkiya maRumalarcci man̲Ram (Association for revival of religious literature)
5. cupratiipakkaviraayar man̲Ram (Supreteepakkavirayar association)
6. tamizttten̲Ral tiru.vi.ka. man̲Ram (Thiru.vi.ka. association)
7. tirumaaL tirun̲eRi man̲Ram (Tirumal association)
8. putuvai maan̲ilak kalluuri tamizaaciriyar man̲Ram (Pondicherry state college tamil teacher's association)
9. putuvai maan̲ila nakaiccuvai man̲Ram (Pondicherry state humourist's association)

10. muuvin muun ilaiñar ilakkiya manRam (Moovinmum youth literary association)
11. valartamiz ilakkiya manRam (Tamil literary development association)

The names of literary bodies that are suffixed with 'iyakkam' (Movement)
1. centamiz iyakkam (The literary tamil movement)
2. puraTcik kaviñar paaratitaacanar tamizppaNi iyakkam (Revolutionary poet Bharatidasan Tamil service movement)

The names of literary bodies that are suffixed with 'peeravai' (Forum)
1. paarati cintanaip peeravai (Bharati thinkers' forum)
2. gipmer paNiyaaLar tamiz ilakkiyap peeravai (Jipmer officials tamil literary forum)

In addition to the above, there are some other literary bodies which involve themselves in their service of Tamil development. They are as follows:
1. ilakkiyak kaTal
2. ilakkiyac cemmal cuntara kumaranaar ninaivukkuzu
3. ilakkiyaccoolai
4. ciTTukkuruvi vaacakar vaTTam
5. tamizkkaavalar kuzu
6. tamiz aayvarañkam
7. tamizk kaTal
8. paavalar paNNai
9. paavaaNar payiRRakam

A PERSPECTIVE ON 'cañkam' (Academies)

There are four literary formations having the suffix 'cañkam' and their service to the development of Tamil is discussed herewith.

varalaaRRuc cankam (History academy)

This is one of the oldest academies in Puducherry region. Its intention is to manifest the history of Puducherry in all its totality. Since its inception, it has published several historical documents about this region.

This academy was started in 1911, by the Governor Alfred Mattino, in the names of 'social del', 'historical del', 'etat del', Pondicherry. Prof. Labrial Jouveau Duperil brought out a work on the history of Pallava kings. It still publishes compilation named 'Revue Historfi'.

A historical book by name 'History of Puducherry' written by Duperil in French language was translated into Tamil through this academy by R.Desika Pillai. This institution also published nearly 45 works, one of which is 'Inscriptional Puducherry' by Pulavar A.Kuppusamy. Another research compilation work 'Traces of History' also deserves to be mentioned.

putuvai tamizc cankam (Puduvai Tamil Academy)

This academy was started on 20.4.1967 to propagate prose, poetry and drama, the three major divisions of Tamil language. It has established a trust to celebrate Bharati Day every year. This academy is an offshoot of 'tamiz cankam' in which Bharatidasan, Periyasamy Pillai and others published several literary masterpieces and souvenirs. As it became defunct, the same has been replaced by the present 'Puduvai Tamil Academy'.

putuvai muttamiz cankam (Puduvai Muttamil Academy)

The members of this academy happen to be all the college Tamil teachers of Puducherry region. Every year of Tamil month of 'aati', a literary function is held on behalf of it.

A PERSPECTIVE ON 'kazakam' (Organisation)

anaittulaka moziyiyar kazakam (International linguistic organisations)

This organisation is a continuous effort made by History Academy. The research on languages, culture and folk arts of Pondicherry State has been given more importance in

this institute. The relationship between French and Tamils, the history of the people of the state and their life style are other aspects in which this organisation evinces keen interest. It is a branch started in 1975 whose headquarters is situated in Trivandrum. At present this organisation is under the control of the Government of Pondicherry.

kampaṉ kazakam (Kamban organisation)
On 5.4.1966, the Government of India released a commemoration stamp of the divine poet Kamban. In connection with the celebration of this occasion, Kamban kazakam was established in Pondicherry on 15.5.1966. This organisation still functions effectively.

On the consecutive three days viz. second Friday, Saturday, and Sunday of May month of every year, a Kamban conference is held in which several seminars, poetic fora and other literary festivals take place.

A number of prizes in the memory of Kamban, Tagore and other distinguished personalities are awarded. Further many competitions are conducted to the school/college students and prizes are distributed to the winners. The valuable works of the Tamil writers are selected and honoured with kampan memorial rewards. It is not an exaggeration if we say that Kamban festival is one of the greatest and wide acclaimed literary celebrations of Puducherry.

In the year 1977, a statue of Kamban was erected and an auditorium in his name was also opened. Till this date, about 50 literary works and a number of souvenirs have been published through this organization.

kaakkaippaaтiṉiyaar yaappiyal kazakam (Kakkaippadiniyar Prosodic Organisation)
Kakkaippadiniyar was a literary giant and a famous poetess of caṅkam age. On her name, this organisation was started in 18.9.1989. It has published her history also. Further, a number of works on the grammatical and prosodic informations of Tamil language have been published by this organisation.

tan̲ittamizk kazakam (Pure Tamil Organisation)

This organisation was started on 25.1.1978 with the intention of preserving the purity of Tamil language and propagating the native culture among the Tamils. In this connection, this 'kazakam' published a collection of short stories in pure Tamil. Further, this organisation conducts a pure Tamil conference every year.

naaTTuppuRa iyal kazakam (Folk-lore organisation)

It is a known fact that folk literature is the source for the written form of literary activities. Still, it has been given least importance till recent times; however, now even the universities are offering courses in this field at postgraduate level. This organisation at Pondicherry publishes research articles and study materials in the folk literature.

paarata iLain̆ar camuuka nalappaNik kazakam (Social welfare organisation of Indian youth)

This organisation is otherwise known as 'kaappiyak kazakam' (Epic organisation). As far as the service to the cause of Tamil development is concerned, it functions similar to Kampan kazakam. It was inaugurated on 17.5.1976. Initially, this organisation was started with the intention of propagating the famous five epics of Tamil language; later it has expanded its work with other epics like 'ciiRaappuraaNam' and 'teempaavaNi'.

piracu – intiya kalaik kazakam (French-India Organisation)

This is an institute in which the research work is carried out on historical facts about India-South East Asia-Far Eastern countries. The science department organisation conducts research on natural resources, environmental problems and their effects of this region.

The development of Tamil language is also given importance. A number of Tamil classics have been translated into French and it is heartening to note that several French scholars are involved in this task. Under the presidentship of T.V.Gopala Ayyar, this kazakam has published several important works on Tamil grammar, literature,

manuscripts and palm-leaf inscriptions, besides works on Sanskrit and other Indian languages.

putuvai tamizk kazakam (Puduvai Tamil Organisation)

This organisation was constituted on 1973; its intention was to propagate the preservation of purity of Tamil language and the principles of Bharatidasan. Under the influence of this kazakam several business organisation in Pondicherry region have displayed their name in pure Tamil language. Its contributions in this direction is unique and praiseworthy.

putuvai maanila muttamiz vaLarccik kazakam (Pondicherry state Tamil development organisation)

With the support of this organisation, classes are conducted to teach Tamil, French and Tamil literature; the organisation has a library of its own; it also arranges literay seminars, workshops and lectures.

This organisation teaches vocal and instrumental music, dance, drama, and other fine arts. Several competitions on music, prosody, etc. are held; Tamil scholars and musicians are encouraged; cilappadikaram festival is conducted regularly on every Tamil month 'cittirai'.

A PERSPECTIVE ON 'manRam' (Association)

iLankoo aTikaL manRam (Ilango Association)

This association is named after 'ilankoo aTikaL' the author of the famous epic 'cilappatikaaram'. It was established in 1960. Due to its political involvement, this association was defunct for a few years and revived again in the year 1984. It has published about 15 literary works; it also awards honorific titles to the great Tamil scholars in order to encourage their service.

kuRaL neRi maṉRam (Tirukkural Association)

This association was started on 6.2.1977 to spread the message of Tirukkural. It celebrates the anniversary days of great Tamil savants.

camaya ilakkiya malarcci maṉRam (Association for revival of religious literature)

This association was constituted on 25.4.1984 with the motto of 'iRai oṉRee inam oṉRee' (One God and One Race). This 'maṉRam' encourages the people of all religions to live with harmony and dissuades religious conflicts and misunderstandings.

It conducts religious workshops, conferences and discourses to maintain tolerance and harmony among the different sections of the society. It also published several religious works like 'aazvaar aruLicceyal' (Azhwar's works), 'teempaavaNi azaku' (The beauty of Tempavani), 'ciiRaavil iculaamiyat tamiz marapukaL' (Islamic Tamil Tradition in cirapuranam), 'umaRuvum kampanum' (Omar and Kampan) and so on. Further the association publishes a religious journal by name 'camam' (Equality).

cupratiipak kaviraayar tamiz maṉRam (Supradeepakkavirayar Tamil Association)

This association was instituted on 9.7.1978. Since its inception, it has conducted several programmes related to Tamil development. Initially it conducted four programmes per month, now it is reduced to two. This association also awards honorific titles to the Tamil scholars and to those who strive hard for the cause of Tamil. It also conducts festivals and celebrations in the honour of Tamil savants of both ancient and modern times, some of whose names are mentioned below:

Tiruvalluavar, Kannaki, Women of 'puRanaanuuRu' literature, Pandiyan Neduncheziyan, Irumporai, Vanidasan, Bharati, U.V.Caminata Ayyar and so on.

tamizttteṉRal tiru-vi-ka maṉRam (Tiru-vi-ka Association)

Some young men, who were interested in Tamil development and social reformation, have instituted this association on 14.1.1983. Based on its aims and objectives, this association conducts programmes to help for the growth of Tamil language and to propagate social reforms.

tirumaalneRi manRam (Tirumal association)

It is a Vaishnava religious association formed at Varadaraja Perumal Temple in the year 1958. The association conducts discourses in order to spread the true religious knowledge among the common men; it was run under the able guidance of Desika Pillai. About seven religious books and two souvenirs have been released through the association.

putuvai maanilak kalluurit tamizaaciriyar manRam (Pondicherry State College Tamil Teachers' Association)

In addition to protect the welfare of the college Tamil Teachers of Pondicherry State, this association conducts research works, seminars, special lectures, on Tamil studies. On behalf of this association veteran Tamil Scholars has delivered special lectures on the following topics.

tiruvaLLuvarin aRakkooTpaaTu (The concept of Tiruvalluvar)
urainaTait tolkappiyam (Tolkappiyam in prose)
putuvai maanila naaTTuppuRap paaTalkaL (folk songs of Pondicherry State)
nakaiccuvai (Humour)

putuvai maanila nakaiccuvai manRam (Pondicherry State Humour Association)

Humour may be considered as an essential prerequisite to lead a healthy life. With the intention of spreading humourous jokes and comedies among the people, this association was started on 4.4.1985. Comedy dramas and discourses are conducted; competitions on writing humourous short stories and poems take place; this association perhaps is the first of its kind in this region.

maaNavar nalvazi manRam (Student's Welfare Association)

This association helps the college students to concentrate on the field in which they are interested. The programmes of this association are based on education and literature. It also publishes a journal by name SWAP (Students Welfare Association of Puducherry)

muu vinmiin ilainar ilakkiya maṉRam (Literary Assocication of Mu Vinmiin Youths)
This association was started on 11.10.82 under the chairmanship of Rathina Venkatesan to inculcate the interest in the field of literature among the mass. In this connection, a number of debates, this association conducts seminars, and other allied programmes.

vaLar tamiz ilakkiya maṉRam (Tamil Literary Development Association)
This association was started on 7.5.82 to give an exposure of Tamil literature to the students of this area. With this intention it conducts several competitions on various literary fields.

A PERSPECTIVE ON 'iyakkam' (Movements)

centamiz iyakkam (The literary Tamil movement)
The literary Tamil movement was started in the year 1987 to approach the language with diverse attitude. This movement intends to serve as a protective castle to Tamil. It celebrates the anniversary of Bharati and Bharatidasan, May Day Celebrations, International Working Women's Day and so on. This movement also encourages the usage of pure Tamil, display of name boards in correct language and so on.

puraTccikaviñar paaratidaacaṉaar tamizppaNi iyakkam (Revolutionary poet Bharatidasan Tamil Service Movement)
Those who had attachment with pure Tamil movement, Dravidian concepts and the principles of Bharatidasan joined together and established this movement on 20.2.1981.

According to Bharatidasan Tamil people should revolt and whenever and wherever the status of this language is at stake.

keTal eṅkee tamiziṉ nalam
aṅkellaam talaiyiTTuk
kiLarcci ceyka

This movement strives hard to protect Tamil language, improve the standard of the life of the Tamil people, unite the Tamils forgetting their caste and religious differences and involve the Tamil youths to fight for and achieve the aforesaid aims.

Because of their struggle, a legislation was enacted in Pondicherry assembly to introduce Tamil worship in temples of this region; another enactment to use Puducherry the original name of Pondicherry was also made; Tamil was accepted as official language of this state; besides the Government officials were requested to sign their names in their regional language Tamil. All these achievements are due to the effort undertaken by this movement.

A PERSPECTIVE ON 'peeravai' (Forum)

paarati cintaṉaip peeravai (Bharati thinker's forum)

This forum was established on 9.10.83 on the basis of revolutionary ideas of Bharati. The important activities of this forum include the following:

Publication of small journals in Tamil
Felicitations to Tamil writers of Manikodi magazine
Critical analysis of children literature
Seminar on modern poetry
Discussion on French intellectuals
The ideas of Bharati and research work on them
Establishing poetic fora.

and so on.

Jipmer paNiyaaLar tamiz peeravai (Jipmer Officials' Tamil Literary Forum)

Jipmer hospital is an institution where people hailing from different states of India and speaking different languages work together. The officials' Tamil literary forum in this hospital was started on 16.2 .1979. It celebrates the anniversary of the great Tamil scholars, mostly of foreign origin like Beschi, Caldwell, G.U.Pope and others.

A few more institutions, which work for the cause of Tamil development and are not included in the aforementioned nomenclatures and discussed herewith.

ilakkiyak kaтal (Literary ocean)

This organisation was started on 19.6.1977 in Puducherry with the intention of stimulating the young poets, motivating the Tamil writers and encouraging new techniques in the literary forms and contents. Since its inception, it has been giving prizes for outstanding poems, essays, short stories and novels in order to patronize the Tamil scholars and artists and to concentrate on Tamil research.

ilakkaɴac cemmal cuntarakumaaraṉaar niṉaivukkuzu (The grammarian Sundarakumaranar Memorial Committee)

Sundara kumarasamy chettiyar, a renowned Tamil scholar and grammarian, lived in Lawspet of Puducherry. A committee on his memory was established in the year 1980. Its main activity is analysing the Tamil grammar works and to popularize the same. It conducts seminars every year on Tamil grammatical texts. A few Tamil grammatical problems taken for discussion by this committee are mentioned below:

Why grammar is disliked by the present day students?

A new perspective on the first alphabet of Tamil.

Are demonstratives and interrogatives in Tamil alphabets or words?

ilakkiyac coolai (Literary garden)

Its intention is to propagate the excellence of Tamil language among the people of small towns, villages and hamlets also. In this direction, every month a programme is conducted in any one of the rural areas of this region. On every full moon day a poetic forum is held in a selected village. Social awareness happens to be the major theme of poems presented in it.

ciттukkuruvi vaacakar vaттam (Sparrow Readers' Circle)

'Sharing of thoughts' is the motto of this circle and its function is search and share. It publishes every month a manuscript magazine known as 'sparrow'.

tamiz aayvarankam (Tamil research stage)

Its aim is to create new works in Tamil and spread the same. The critical works on 'Anandarangam Pillai Diary' and 'Modern Poetry' are its major achievements; other publications include criticisms of new books, dramas and literary works.

tamiz kaavaRkuzu (Tamil Protection Committee)

The major Tamil organisations join together as members and formed this committee. Its major achievement is the change of name 'Pondicherry' into its original 'Puducherry'. Further its main function is to protect the Tamil language from the onslaught.

tamiz kaTal (Tamil ocean)

Its main objective is to motivate and felicitate the Tamilologists and poets. It also presents cash awards to the students who score maximum marks in the highschool and higher secondary school final examinations. It has so far published about 17 books after its inception in 1982.

paavalar paNNai (Poetic field)

The important function of this organisation is to introduce prosodic knowledge to those who are interested to create poetic works. It trains the budding poets to write error free verses. Its aim can be understood from the following poem:

paavalar paNNaiyil paaTal payinRiTa
aaval uTaiyaar anaivarum varuka
eLiya muRaiyil ilakkaNam pyinRiTa
ariya kavitaikaL aakkalaam vaariir

[Those who want to have prosodic knowledge are welcome to poetic field; one can become a poet by learning simple prosodic grammar here]

paavaaNar payiRRakam (Pavanar institute)

According to the Tamil scholar 'Devaneyap paavaanar payiRRkam' , "if Tamil is exalted, Tamil's status will also be elevated, otherwise both Tamil and Tamils will be degraded". Keeping his words in mind, this institute functions from 1976. Its performance includes

conducting Tirukkural festival, Bharati day celebrations, presenting Paavanar memorial award, imparting Tamil literary knowledge to the students and introducing pure Tamil feelings to the people.

LITERARY JOURNALS

The journals of pre-independent Puducherry were active in involving the people to fight for their freedom and finally the French rule came to an end in the year 1956.

The journals of post-independent Puducherry concentrate more on economic and social freedom of the people. However most of them have been influenced by Tamilnadu journals. Further a number of periodicals started before independence continue to function after independence also. The names of those journals are given below:

vaNNaṅkaL	iLanteṉRal
puyal	putuvaic ceytikaL
cuppiramaNiya paarati kavitaa maNTalam	tuLikaL
kaamateenu	tamiz muṉivaṉ
uuRRu	ooṅkaaram
manRacceytikaL	caṅkamam
maaṉila muracu	udayataarakai
tamiz muracu	villiyaṉuur viTiveLLi
cutantiram	tamiz aṉpaṉ
tamizaNaṅku	ciilam
teeṉaruvi	neytal
ooTai	poorvaaL
tamizcelvi	viruntu
carvaviyaapi	vaikaRai
aaciriyar	april kuuTTuRavuccuTar
neñcam	putuvaikkural
ciRaku	maaraappuu
maalai malar	eeṉ

Many of the journals of post-independence period include the informations on politics, literature, sociology and different kinds of activities and mostly youngsters manage them. Among them, a few like 'tamiz muracu', 'maalai malar', 'tina tanti', tina malar' are daily newspapers and the rest are periodicals. A discussion on a few of them are furnished hereunder:

inta naTu (This nation)

This was a fortnightly started in the year 1983 and its editor was V.C.Appasamy. It gave news mostly on national affairs.

vaikaRai (Dawn)

It is a quarterly magazine giving importance to local and national news.

tamiz muracu

It was a weekly journal and its editor was Tamilnambi. It published a commemoration volume during 68th birthday celebrations of Bharatidasan in which Bharatidasan himself wrote a poem. Many other poets also contributed in this volume.

maalai malar

This is a daily newspaper having been published from Puducherry since 1980. It belongs to the group of 'Daily Tanti'. It carries news items on politics, entertainment, economics and day-to-day affairs of the people.

tamizc celvi

This was a monthly journal published during 1960-70, its editor being Sundaravelan. The cover page of this magazine used to carry photographs of the renowned Tamil scholars and the articles about those scholars were also published in the journal. The contents of the magazine normally used to be literature, poetry, essays, etc. Every issue introduced a versatile Tamil scholar of Puducherry region. During Hindi agitation, this journal was forced to stop publication.

tamizaNaṅku

This magazine was started in the year 1971 as monthly issue. It included spiritual articles, religious informations, comparative essays on the ideas of Sri Aurobindo, Manikkavasagar and Tirumular, and other such allied items. This journal also published a serial on the diary of Anandarangam Pillai.

tamizaṉpaṉ

This was also monthly journal published by V.Srinivasan in the pen name of 'Tamizpittan'. It published several religious works, which were in the form of manuscripts. Some of them are:

caantapuushaNa campuTaṉ
vilaimaatar vilakkam
vaishNava kampiira jooti
aayaṉuur piLLait tamiz
vikraka aaraataṉai viLakkam, etc.

Further the journal also published other informations like the life sketches of Puducherry Tamil scholars, medical informations, kuyil paTTu of Bharati and so on.

viruntu

With the patronage of Tamil teachers of Tagore Arts College, this monthly journal was started in 1973. It carried articles on language, linguistics, literature, etc. Unfortunately, this journal could not be published continuously due to paucity of funds.

maaraappuu

It is the name of a flower, favorable to the God Murugan. On this name, M.R.Bhupathi started a literary monthly magazine in 1979 January. It carried articles on information on Tamil scripts. It also gave useful informations to the youths on various important fields like 'sex education', 'self-improvement' and so on. This journal ceased to exist after the demise of its editor.

aaciriyar neñcam

This is a monthly journal started on 1.3.1973 by teachers association of Puducherry and it still continues to exist. It carries articles on teachers' problems, rural education, educational development, new techniques in teaching and other such allied areas. Articles written by Anna, M.Varadarajan, U.V.Swamynatha Ayyar and other distinguished persons have been published in it.

teeṉaruvi – neytal

'teeṉaruvi' was the original name of this magazine and later it was renamed as 'neytal'. It was a poetic journal and it carried poems similar to 'caṅkam' works. It was purely a literary journal.

Most of the journals discussed above published in this region happen to be literary magazines. Some of them also gave importance to politics, health, religion and spirituality. A few of them are introduced herewith:

carvaviyaapi

It is a religious journal published every week. It has been started in 1979 and still is published; its present editor is Jacob.

vaikaRai

This is a spiritual journal published from Sri Aurobindo Ashram, Puducherry.

Other journals 'ooṅkaaram' and 'villiyaṉuur viTiveLLi' also give more importance to religious and spiritual matters.

poorvaaL

It is a political journal supporting DMK. Its editor is S.Muthu, a DMK labour union leader, and special editor is Puduvai Sivam, another DMK person.

cutantiram

It is also a political magazine supporting communist party of India. It gives more importance to the workers' problem and its editor is Subbiah. Also giving importance to language development, every year it publishes a special issue on Bharati.

tamiz muṉivaṉ

It is a medical journal edited by N.Masilamani. It gives more importance to native and herbal medicine.

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THE EMINENT POETS

OF

PUDUCHERRY

THE EMINENT POETS OF PUDUCHERRY

BHARATIDASAN

Introduction to the works of Bharatidasan

The present chapter attempts to analyze the creations of Bharatidasan in sociological perspective. Born in the year 1891, Bharatidasan lived for 72 years and died in 1964. According to the scholars, his first literary creation seems to be a poem entitled 'pazaṅkalattilee pazaṅkaLaittaa<u>n</u>' written in 1904 (1). The 'cuteecamittira<u>n</u>' daily newspaper dated 26.5.1914 carried his article 'tamiz paashaikku oru nikaNTu veeNTum' (A new dictionary is an essential requirement for Tamil language). In the year 1907, a 'laava<u>n</u>i' song seemed to have been written by Bharatidasan (2). These available creations happened to be his initial works, which paved way for him to create innumerable works on almost all forms of Tamil literature. His creations can be arranged on the following classification:

The creations of Bharatidasan	-kaTTurai (Essay) -naaTakam (Drama) -ciRukatai (Short story) -kavitai (Poetry) -urai (Commentary) -coRpozivu (Lecture) -tuNukkukaL (Tit-bits) -kaTitam (Letters) -ta<u>n</u>varalaaRu (Autobiography) -moziyiyal (Linguistics) -itaz (Journal) -tiraippaTam (Cinema)

It is believed that the entire works of Bharatidasan may be included in the above mentioned tabulation (3). Each one of them, however, can further be distributed into several sub-divisions.

The poetic works of Bharatidasan, for instance, may be divided into 'tanikkavitai' (Lyric), 'kaaviyam' (Epic), 'kuRuṅkaaviyam' (Minor epic) and 'ciRRilakkiyam' (Minor literature).

The compilation of his essays'maanuTam pooRRu' (Praise the humanity) includes a number of essays written on various subjects at various times.

His short stories have been collected and compiled with the title of 'eezaikaL cirikkiRaarkaL' (The poor laugh). His tit-bits are included in the book 'cirikkum cintanaikaL' (Smiling thoughts). Bharatidasan seems to have written nearly 47 drama works, according to a research work 'paaratitasan naaTakaṅkaL-oor aayvu' (A research work on the dramas of Bharatidasan). 'paaratitasan peecukiRaar' (Bharatidasan speaks) is a collection of lectures delivered by him. Bharatidasan also attempted to write a commentary on 'tirukkuRal' which, of course, remains incomplete. His letters in the magazine 'kuyil' (Cuckoo) were well received by the readers of his time. He also wrote a number of articles on linguistics with logical and scientific approaches.

Bharatidasan was an able journalist and he was editor for several magazines like 'teeca ceevakan' (National servant), 'aatma cakti' (Spiritual power), 'mullai' (Jasmine)', 'kuyil' (Cuckoo) and so on. He wrote screenplays and dialogues for about seven feature films and lyrics for around twenty movies. These include an overall perspective on literary creations of Bharatidasan.

paaveentar paTaippukaL – kaalamum karuttum (Bharatidasan's creations – Time and content)

No literary work can be purely and completely imaginative; some external force happens to be an inducement and a reason for any literary creation. Such a force arises mostly

from the society in which the creations blossom. The forces, which lead the society and cause the changes in it, will ultimately have their impact in the creations of the contemporary men of literature too. No poetic or literary work including those of Bharatidasan can be exception to this rule. A cursory view of his work would soon reveal that his literary creations had been influenced by political, social, economical and religious conditions prevailed during his time.

Indian National Freedom Struggle, Religious Movements, Dravidian Movement, Tamil National Movement, Communist and Socialist Movements, language struggle are some of the important activities which were operative during the period of Bharatidasan. The impact of all these movements, therefore, can be noticed in his literary works. As such, the contents of the works of Bharatidasan may be included in the following major divisions:

1. Indian National Freedom
2. Theism
3. Dravidianism
4. Tamil language, Tamil people and Tamilnadu
5. Adoration of Tamil traditional values
6. Social equality, communism and humanism

The history of Tamilnadu for about half-a-century, its extent and evolution can be learnt from the works of Bharatidasan, if we go through them under the aforesaid heads. A major portion of this chapter is, therefore, made available to concentrate on them.

National Freedom Movement in the Works of Bharatidasan

In the beginning of 20th century, Indian Freedom struggle attained its momentum, thanks to the involvement of Mahatma Gandhi. During this period the friendship of Subramanya Bharati was available to Subburatnam who later became the disciple of Bharati and thereby known as Bharatidasan.

Both Bharati and his disciple Bharatidasan became a powerful source for sowing the seed of freedom movement in the Tamil speaking area. The initial involvement of Bharatidasan in the independent struggle seemed to be in the year 1911. During this period, Bharatidasan gave protection to the freedom fighters like Madasamy and others. His connection with Indian freedom struggle continued to exist till 1938, the year in which Bharatidasan switched over his loyalty to the demand of independent Tamilnadu put forward by Self-respect Movement due to the imposition of Hindi language on Tamils (4).

> Bharatidasan proudly declared himself as an Indian,
> joined in the Indian National Congress party,
> adored India, prayed to the God for the independence
> of his motherland, admired the freedom fighters,
> gave protection to them, involved himself in the
> movements of non-cooperation, khadi, prohibition
> of alcohol, etc. worshipped the tri-colour flag,
> ....supported the schemes and plans of
> Mahatma Gandhi in order to fight vigorous for
> the independence of India (5).

During this period, all the literary works authored by Bharatidasan were inclusive of Indian nationalism and religious catholicity. Some of his poetic works of that period deserve to be mentioned here.

vantee maataram (Hail motherland)
cutantiram uyirin iyaRkai (Freedom is the nature of life)
teeciya upaatyaayar (National teacher)
paaratattaay maaNavarkaLukkuk kuuRutal (Advice by Mother India to the students)
katar iraaTTinap paaTTu (Song on khadi spinning wheel)
iraaTTinac ciRappu (Excellence of spinning wheel)

pañcu vilaivikkap
parantooTa veeNTaamoo
miñcu poti potiyaay

mellizaitaan muuRkoomoo...
ookoo nam paaratattaay
uRRatan maintariTam
cookattaal vaayviTTu
colvatum keeLiir-
aaviyizakkalaam
aaTai izappatuNToo
kuuvik kuralizaikkum
kootai tuyar kaNTiruntum
viirarkaLum mannarkaLum
miiTka karutiiroo
kaarikai maanamunkaL
kaNmun izappatuNToo

-iraaTTinacciRappu (Excellence of Spinning Wheel)

[People should rush to grow more and more cotton from which to spin yarn and weave clothes... Hear what mother India tells her children – one can loose her life but not be stripped of her clothe; can the kings and bravemen of this land be silent spectators when their mother's honour and dignity are at stake? Should they not rush to save her?]

In the above mentioned poem of Bharatidasan, mother India is compared with Panchali of Mahabharatha, epic, British rulers with Dusyasana who strips off Panchali, and Indians under the leadership of Mahatma Gandhi with the Lord Kannan who protects and saves the dignity of Panchali. Bharatidasan who had been an utmost Indian nationalist latter turned to be an ardent advocate of Tamil nationalism for which, of course, there were strong social and political reasons.

aattikamum paaveentar paTaippukaLum (Theism and the creations of Bharatidasan)

The following poem of Bharatidasan demonstrates his relentless opposition to the incredible epics and religious absurdity which, in his opinion, cause the cultural destruction and ruin the human values.

punaicurTTuk kuppai yanRoo-pazam
puraaNa vazakkankaL yaavum
inimeelum viTTu vaikkaatee – nii
eTu tuTappattai ippootee

[The obsolate customs mentioned in the primitive epics are nothing but waste garbage; don't store them anymore in the house; take broom and brush them out.]

The poetic works of the afore mentioned type, however, were written by Bharatidasan only after 1933 before which he had a strong conviction towards religion and intense belief in the God. The following verse would confirm it.

enkenku kaaNinum caktiyaTaa – tampi
eezukaTal avaL vaNNamaTaa – ankut
tankum veLiyiniR kooTiyaNTam – antat
taay kaip pantena ooTumaTaa

- Bharatidasan poems – 1

[Wherever you see, you can come across Her energy; Her complexion is that of seven seas; the millions of universe in the space is a ball in the hands of the divine Mother.]

The above-mentioned poem that was sung on the request of Bharati is supposed to be the first poetic work of Bharatidasan. Another couple of works 'mayilam ciri cuppiramaNiyar tutiyamutu' and `ciri caNmukak kaTavuL pancaratam' written by him are still considered to be his outstanding reverential works on the God Murugan. Bharatidasan however wrote these theistic works before his meeting with Periyar E.V.Ramasamy. On 31 March 1933, Bharatidasan declared and took an oath in the atheist conference held at Chennai that he would be a permanent atheist henceforth. After this declaration he continued to live so till the end of his life and all his literary creations condemned the religious and superstitious activities in unequivocal terms.

In the study of theology and Bharatidasan, the following two aspects must be taken into account:

1. Religious touch to National Freedom Movement
2. Acceptance of Religious literature

Indian Freedom struggle remained inseparable from religious impact. The principles of Indian freedom movement were inclusive of considering India as a divine mother and praising her with reverential hymns. As already pointed out, India was seen as Panchali of Mahabharata and Mahatma Gandhi as the God Kannan. The following poetic works with the titles of

teyviika naaTu (Divine country)
cutantira teevi (Goddess of Freedom)
toottiram (Hymns of praise)
paarata teevi vaazttu (Felicitations to Goddess India)
caktippaaTTu (Songs of Energy Goddess), etc.,

clearly indicate that religion persisted as indivisible component of independence struggle. Moreover a major portion of Tamil literature belongs to devotional and religious type. That was the reason why Bharatidasan, though later identified himself with atheistic movement, continued to concentrate and show interest in Tamil literature including the religious literature. This was true in the case of almost all the zealots of Dravidian movement. Those who vehemently opposed Rama did not do with Kamban. What was the reason for it?

The Dravidian movement in its struggle against foreign rule, alien language and unconnected culture projected Tamil language and culture as an impetus to oppose them. Tamil language and its literature inclusive of religious works became a powerful weapon in their fight. The following poem of Bharatidasan, which cites Tamil religious hymns 'teevaaram', and 'tiruvaaymozi' will substantiate it.

teRk ootum teevaaram tiruvaay nanmoziyaana
teenirukkac
cekkaaTum iraiccalena veeta paaraayaNam
een tirukkooil paal

[When there are sweet, melodious, honey like 'teevaaram' and 'tiruvaaymozi', why should there be the noise and bustle of oil-press machine like Vedic shouting in our temples?]

Besides the above-mentioned works, Bharatidasan's involvement includes other religious works such as 'kampa raamaayaNam' and 'tiruviLaiyaaTal puraaNam'.

Dravidianism, Tamil language, Tamils and Tamilnadu in the creations of Bharatidasan

Madras Province Dravidian Association instituted in the year 1912 gave the concept of Dravidianism. To protect the welfare of non-Brahmins, another organisation known as 'tennintiya nala urimaic cankam' (South Indian Welfare Association) was established in 1916. Periyar E.V.Ramasamy left congress party expressing his dissatisfaction with the caste-based treatment that prevailed in it in the year 1925 and subsequently found Self-Respect Movement in 1926. All the above mentioned organisations are different facets of Dravidianism. The major policies of Periyar's Self-Respect Movement included the ardent opposition to Brahmin domination in congress party, eradication of caste and religious differences in the society and evolving economic socialism.

The then Madras province included Kerala, Karnataka, and Andhra besides the present Tamilnadu. Further all the languages spoken in these regions belong to Dravidian family. The initial period of Dravidian movement, therefore, was inclusive of all the four states of South India.

After Bharati's demise, Periyar E.V.Ramasamy became the leader of social renaissance and a beacon in the view of Bharatidasan. The policies and principles of Dravidian movement therefore, attracted him. During this period, Bharatidasan's outlook turned towards the oppressed and depressed class people. In the year 1930, the poet wrote a poem entitled 'taazttappaTToor camattuvap paaTTu' (The song of equality by downtrodden people). In the same period, the following works consisting of cultural revival and atheistic principles were also written by Bharatidasan.

kaacaippiTuṅkavee kaTavuL enpaar

[The name of God is used to grab money]

cuyamariyaataippootaṉai

[Teaching self respect]

kaTavuLai tiTTavillai kaTavuL peeraal naTakkum

aapaacaṅkaLaiyee tiTTukiroom

[We are not against the God but to the absurdity in the name of God]

vitavai maNam

[Widow remarriage]

muuTattirumaNam maNNaayppooka

[Damn the foolish and absurd marriage]

The opposition to Aryan supremacy did not leave the literary and ethic fields also untouched. The villainous characters Ravanan, Duryodanan, and Hiranyan of Aryan epics were portrayed as Dravidian ancestors. In this connection Bharatidasan wrote a drama named 'iraNiyan allatu iNaiyaRRa viiran' (Hiranyan alias unparalleled hero).

The language struggle happened to be a turning point in the Dravidian movement. In the year 1937, an unprecedented agitation took place against the imposition of Hindi on Tamils. A number of mass rallies, processions, general strikes and other such public programmes were conducted in support of the agitation. In the procession, the songs written by Tamil scholars were sung emotionally and one such poem of Bharatidasan was 'centamizaik kaappataRkee ceeṉai oṉRu veeNTum' (An army is an immediate need to protect the Tamil language).

The pure Tamil movement led by Maraimalai Adigal and Thiru.vi.ka. also joined hands with the Dravidian movement in opposing Hindi imposition. The protection of Tamil language, Tamil people and Tamil country was projected to gain the mass support. Tamil language became an irresistible and mighty weapon in the hands of language fighters.

It is a universal fact that in redeeming the past glory and the revival of a race, the contribution made by language and its scholars is unique and matchless. Those who projected language and literature and use them as a powerful weapon to attain their goal and achieve their aims and objectives include Hugo, Waltair, and Rousseau of French Revolution, Leo Tolstoy and Maxim Gorki of Russian Revolution, the communist hero Mao-Tse-Tung of China, Julius Newrare, the founder of African Socialism and so on. In this series Bharatidasan occupies the first place in using Tamil language for the revival of Tamil race.

Only after 1943, Bharatidasan evinced keen interest in the purity of Tamil language. In the following poem he says that Tamil can survive without the help of other languages.

tamizan̲ee itu keeLaay
tanittiyaṅkum tan̲mai tamizan̲ukkuNTu
tamizan̲ee naalattil taaymozi paNTu

[O! Tamil, listen, Tamil can survive without the admixture of foreign vocabulary. Tamil is the oldest and the first language in the world.]

Further Bharatidasan wrote a famous work known as 'tamiziyakkam' (Tamil movement). His other works on Tamil include the following:

tamizin̲ in̲imai (The sweetness of Tamil)
in̲pattamiz (Joyous Tamil)
enkaL tamiz (Our Tamil)
tamizkkaatal (Tamil love)
tamizkkan̲avu (Tamil dream)
tamizuNavu (Tamil food)
tamizppeeRu (Tamil fortune)
tamizvaLarcci (Tamil development)

Another story of Bharatidasan mentioned below speaks about the emotional feeling attached to Tamil.

enaiyiinRa tantaikkum taaykkum makkaL
inamiinRa tamiznaaTu tanakkum ennaal
tinaiyaLavu nalameennum kiTaikkumenRaal
cettoziyum naaLenakkut tirunaaLaakum

-paaNTiyan paricu

[My funeral day will be my memorable festival day, if my death is useful at least to the extent of millet to my parents, Tamilnadu and Tamil language.]

Traditional values of Tamils and the works of Bharatidasan

Tamilnadu, for a very long time, was under the control of foreign rule, alien tongues dominated its language and its culture was polluted and enslaved by others. To save the Tamil from the onslaught of their adversaries, Tamil language, literature and their excellence and antiquity were widely projected. In this connection Sangam literature, Tirukkural and other Tamil works were exposed and their superiority was revealed to the people in the nook and corner of Tamilnadu. The contents of ancient Tamil literatures were presented in the simplified and intelligible forms of essay, drama, prose work and plain verse so as to enable the less educated Tamils to understand that their language, culture and region were second to none.

The poets of Dravidian movement gave importance to the following subject matters, which were the contents of Sangam literature also. They are love, bravery, charity, entertaining guests, nature, virtue, dignity and other such modest qualities. The theme of Bharatidasan's works too centered on them. Bharatidasan, in short, accepted the traditional values of Tamils and their culture in toto.

Social equality, communism and humanism in the works of Bharatidasan

When Periyar launched his Self-Respect Movement, its opposition was not only to congress party but also to Aryan domination. In the early part of 20th century, Tamil society was afflicted by a number of social evils like untouchability, caste slavery, child marriage, widow cruelty, denial of women's literacy, absurd customs, etc. These brutal habits were defended by vested interests with the support of Aryan epics, philosophy and

Vedas. The Self-Respect Movement expressed its relentless hostility towards them. The literary activities of this movement were successfully utilized in this direction.

The contents of Bharatidasan's creations, therefore, comprise equal status and rights to women, eradication of caste differences, helping the poor and downtrodden and so on. Women's rights in Bharatidasan's literary works include women's education, widow remarriage, intercaste marriage, banning child marriage, etc. How a woman with equal rights must lead her life is elucidated in his famous work 'kuTumpa viLakku' (Light of the family). At the fag end of this century even his views may seem to be supportive of women slavery. The concept of women's liberation has been revolutionized so much.

Further Bharatidasan's works gave significant weightage to socialism and humanism. This was, perhaps, the reason why the downtrodden and oppressed people were supportive of Dravidianism. The problems faced by poor labourers had become the theme of his poems since 1930s. Bharatidasan was aware of the communist revolution that took place in 1917 at Soviet Union; further he had close contact with communist leaders of Puducherry region like V.Subbaih, S.R.Subramanian and others. In his work 'naaL malarkaL' (Flowers of the Day) he says thus:

potuvuTamait tii enRan paaTTu
neyyaal vaLarntu kozuntuviTTu
erintu tozilaaLariTattum uzippaalar
iTattum uNarvil uNarcciyil
malarntu paTarntatu

-(page 65)

[The fire of communism was activated by the ghee of my songs and blossomed among the workers and labourers in their feelings and emotions.]

Bharatidasan was equally a humanist. His following passage would prove it in no uncertain terms.

aRivai virivu cey akaNTamakku
vicaalap paarvaiyaal vizunku makkaLai

aNaittukkoL unnaic cankamamaakku
maaniTa camuttiram naanenRu kuuvu
pirivial enkum peetamilai

[Expand your knowledge; let your view and vision be extended to the maximum; accommodate everyone; be a drop in the ocean of humanity; let there be no differences and divisions.]

Such views of Bharatidasan are certainly due to his contact with communist philosophy as well as his humanistic outlook.

VANIDASAN

Birth

Vanidasan was born on 22 July 1915 in Villiyanur near Puducherry to the couple Tirukkamu and Tulasiyammal. His original name is Rangasamy. He lost his mother at the age of 7 after which his father got married to another lady by name Chellammal. She looked after Rangasamy as if he was her own son. The primary education of Rangasamy started in a pial school; he completed his ESLC examination in 1928; in 1933 he had his private tuition with Bharatidasan and in the next year he passed his Tamil examination. His marriage with Adilakshmi took place in the year 1935.

On 15 January 1937 Vanidasan was appointed as a teacher in Ulavarkarai. In the next year he wrote his first poem with a penname 'Rami'. His friendship with Bahratidasan became very close and deep when Vanidasan was serving at Reddiyarpalayam in 1942. After a couple of years, he was transferred to Karaikkal. His poetic work 'vitavaikkoru ceyti' (A message to the widow) won the appreciation of Anna. Later many of his poetic creations were published in the journals of the Dravidian movement and widely acknowledged. He was transferred to Puducherry College in 1948. In the year 1950, he presented his poetic creations in a Tamil conference held at Coimbatore and won a prize of a silver cup besides the appreciation from the Tamil stalwarts like Somasundara

Bharati, Anna, Bharatidasan, Karunanidi, Nedunchezian and other participants of the conference. Further he had close contact with other Tamil scholars like Mayilai Sivamuthu, Azhaguvelan, Arivazhagan, Chengalvarayan and others at Chennai. He wrote a translation work 'periya iTattu ceyti' (The message from a great place) in 1951. In the next year he authored a serial by name 'paTTikkaaTTuppeN' (A village girl) in the magazine 'vaazkkai' (Life).

The creations of Vanidasan include the following:

1. tamizacci (A Tamil lady)
2. koTimullai (Jasmine)
3. toTuvaanam (Horizon)
4. ezilooviyam (Beautiful drawing)
5. vaaNitaacan kavitaikaL – I (Vanidasan's poems – I)
6. poṅkal paricu (Pongal gift)
7. tiirtta yaattirai (Pilgrimage)
8. inpa ilakkiyam (joyous literature)
9. kuzantai ilakkiyam (Children literature)
10. ciritta nuNaa (Laughing mulberry)
11. iravu varavillai (Night is yet to come)
12. paaTTu piRakkumaTaa (Song will originate)
13. inikkum paaTTu (Sweet song)
14. ezil viruttam (Refined verse)
15. paaTTaraṅkap paaTalkaL (Poems presented in the poetic fora)
16. vaaNitaacan kavitaikaL –II (Vanidasan's poems – II)

Vanidasan retired from his service in the year 1971. On 18 June 1972, South Arcot District Poet's Association awarded him a title 'kaviñareeRu' (Poetic lion) and a gold ring. The Puducherry Tamil cankam honoured him with the title 'paavalar maNi' (A gem among the poets). Vanidasan had his last breath on 7 August 1974. His poems presented in the poetic fora bagged the first prize from the Government of Tamilnadu. In the year 1979, Bharatidasan award worth Rs. 10,000 was also presented to his literary service.

Vanidasan had three brothers namely Soundararajan, Devidasan and Kalladan. He had eight offsprings named, Madari, Ayai, Ezili, Mullai, Ilaveyini, Nakkiran, Nedungilli and Nalangilli. The last one is a doctorate and serving in Puducherry University.

Vanidasan had a sound knowledge of Tamil, Telugu, French and English. He was attracted by French literature, especially by poetic works. Bharatidasan, Muthukumarasamy Pillai, Ellappa Vudyar and others encouraged his interest in Tamil. Both Vanidasan and K.P.Ilamvazhuti, secretary, South Arcot Tamil Poets Association worked together for the development of Tamil poetic literature. Puducherry Tamil poets association published a souvenir in praise of him. The Government of Pondicherry named the Government High School, Seliamedu after Vanidasan.

Some of the poetic works of Vanidasan have been translated into French and English. A critical analysis on his literary creations was published in an English journal National Herald'. Many scholars from Malaysia and Ceylon have appreciated his poetic talent and became his fans. Vanidasan chaired a poetic conference held during World Tamil Conference at Chennai. It is not an exaggeration if we say that Vanidasan's life is a poetic life, Tamil life, literary and cultural life.

At present many poets claim that they belong to the tradition of Bharatidasan. On collation of views, thoughts and concepts only, two poets can be compared and a decision can be taken whether one belongs to the tradition of the other. Based on this principle, only Vanidasan deserve to be declared as the first and foremost in the tradition of Bharatidasan.

The 'cankam' poets were not after money and materials alone but interested in the welfare of the country and kingdom. According to the poetical evidence available in 'cañkam' literature 'puRanaanuuRu', the poets of those days did not hesitate to give political as well as personal advice to the kings in order to maintain the prosperity of the nation. The present day relationship between the poets and politicians does not seem to

be commendable; many poets just flatter the political leaders for the sake of personal benefits and favours. We can hardly come across men of literature who can critically analyze the performance of the rulers. Vanidasan wants a change in the plight, which can be understood, from his poem mentioned below:

eeTTiRkum araciyaRkum toTarpillai enRaal
ennaaTum enReenum uruppaTumoo?
ezuttaalee taaynaaTTai, taanpiRanta naaTTai
iiTeeRRa munaivatutaan paTittavanin ceykai (6)

[No country can prosper if there is a gulf between the rulers and intellectuals; the men of letters must strive hard to improve and develop their motherland through their literary service.]

Periyar, Anna, and their revolutionary thoughts attracted further Vanidasan. Keeping their principles in mind he created a number of poetic works. A good and useful literature must be like a bitter medicine with sugar coating. A successful poet is one who can present even hard and distressing facts in the acceptable form. Vanidasan and Mudiyarasan are such poets that they have given maximum importance to the well being of the society (7). According to Vanidasan, communism is the gate way for the social reformation; many social evils will automatically disappear if there is no place for monopolization.

The following couplet of Vanidasan condemns the evil of caste fanaticism:

eTTippazamoo paraicci itaz – mana
inpattiRkeetaTi caati matam?

[Are the lips of downtrodden lady nuxvomica? Does the mental pleasure have caste and religion?]

Vanidasan had a strong view that the domination of Aryan epics, their customs and habits, superstitious religious beliefs, harmful and injurious sexual instincts were the root cause for the caste and religious bigotry. Vanidasan, like his predecessors Bharati and

Bharatidasan, wrote modern 'aatticcuuTi' and 'konRaiveentan' in which more emphasis was given to national thinking and sensible reasoning (8).

On the welfare of women and their development, Vanidasan seems to have complete agreement with Bharatidasan and Bharati. In his view, chastity must be kept common to both men and women; so must be the case with their liberation.

viTutalai viRumpukinRiir
aaNkatku maTTumtaanaa? (9)

[Do you want freedom only to men?]

He condemns the inhuman treatment of mother-in-law against the daughter-in-law (10). 'When the widower gets remarried why not the widow?' asks Vanidasan (11).

A dialogue between a farmer and his wife, which is given below from Vanidasan's 'ponkal paricu', would reveal the poet's view that the tillers should get their due share of benefit.

'Why does the benefit of our hard work go to someone while we remain poor?' asks the wife of the farmer.

'What can we do? It is the rule of the God and our fate'. Replies the farmer.

The farmer's wife immediately retorts as mentioned below:

aaNTavan paTaippalla, tiiNTavan paTaippalla
aakaataar paTaippatu maccaan! munaintaal
pookaatirukkumoo maccaan! (12)

[It is neither fate nor the rule of the Lord; it is the cunning work of the crooked fellows. Can we not change if we make an effort?]

Vanidasan thus asserts the rights of the women in all walks of life. Vanidasan's attachment with Tamil is well known. He wants every Tamilian should identify himself with his mother tongue. Chera king Chenguttuvan considered the animosity of Aryan kings towards Tamils as an insult to Tamil language (13). It is therefore clear that the ancient kings considered both the people and the language of the country as one and the

same. Vanidasan too is of the same opinion (14). The following verses of the poet can be compared with the poem 'tamizukku amutenRu peer' (Tamil can otherwise be known as ambrosia) of Bharatidasan.

……………enRan
uun kalanta uyir kalanta tamizaaR paa (15)

[The Tamil poem is an admixture of my life and flesh.]

tamizee amutenac caaRRuvoom – antat
tamizee uyirenap pooRRuvoom (16)

[Let us call Tamil as ambrosia and consider the same as our life.]

Any poet has the liberty to choose the content of his work so as to enable him to maintain the individuality. Vanidasan's distinctiveness can be seen mostly in his poems on nature. Nature is one, which attracts any normal human being and makes him to enjoy. Among the poets, hardly any one can be cited as an exception, for not having written about nature. Vanidasan's poetic works on nature is unique and outstanding; he learns the love and affection from the life of crows and their chicks (17); the rivers and their contribution are compared with the charity made by philanthropists (18). As far as the poetic creations on nature are concerned Vanidasan's works are comparable to those of Tagore and hence he is known as Tagore of Tamilnadu (19).

Vanidasan's prose work available in print is only 'periya iTattuc ceyti'. It is an adaptation of the French work by Quidemo Pasan. The original work exposes the degeneration of the womenfolk by leading a wayward life in the so-called high society of France. Vanidasan in his translation questions whether we can allow such deterioration in our society also. However his prose style is not as fascinating as his poetic style; perhaps this could be the reason why Vanidasan did not venture to write more prose works (20). He has also translated a drama of French author Victor Hugo into Tamil by name 'kaatal enkee?' (Where is love?). As he was much interested in French literature, its impact could be felt in his Tamil works too. Vanidasan also translated 6 dramas and one short story compilation of French author Sebastian that, unfortunately, still remains unpublished (21).

As far as the content of his literary works is concerned, Vanidasan followed the footsteps of Bharatidasan to a very great extent. In the case of expression, the former gives more importance to melody and simplicity unlike the latter whose work is full ofmotion and excitement. Vanidasan used musical compilations even to introduce the ideas of social revolution. His poetical talent is well exposed especially in his poems on nature. Vanidasan undoubtedly is one of the best among the 20th century Tamil poets. His towering literary works are based on the strong foundation of both Bharati and Bharatidasan (22).

Notes:

1. Krishnamurthy,K., paaratitaaca<u>n</u> vaazkkai varalaaRu p.14
2. Ibid p.23
3. paaventar paTaippukaL – a list

mayilam cuppiramaNiyar tutiyamutu – katar iraaTTi<u>n</u>ap paaTTu – ciRuvar ciRumiyar teeciiya kiitam – toNTar paTaippaaTTu – taazttappaTToor camattuvappaaTTu – cañciivi parvatatti<u>n</u> caaral – cuyamariyaataic cuTar – puraTcikkavi – inti etirppuppaaTalkal – paaratitaacan kavitaikaL – iraNiya<u>n</u> allatu iNaiyaRRa viira<u>n</u> – icaiyamutu – etirpaaraata muttam – kuTumpa viLakku – paaNTiya<u>n</u> paricu – iruNTa viiTu – azaki<u>n</u> cirippu – nall tiirppu – kaatal ni<u>n</u>aivukaL – kaRkaNTu – etu icai – tamiziyakkam – amaiti – ta<u>n</u>maa<u>n</u>at taalaaTTu – kaviñar peecukiRaar – mullaikkaaTu – makaakavi paaratiyaar – kaatalaa kaTamaiyaa – kaTal meeR kumizikaL – inti etirPPup paaTTu – akattiya<u>n</u> viTTa putukkaraTi – tiraaviTar tiruppaaTal – paTitta peNkaL – ceera taaNTavam – tamizacciyin katti – tiraaviTar puraTcit tirumaNat tiTTam – aatticcuuTi – eeRRappaaTTu – paaratitaca<u>n</u> kavitaikaL – i<u>n</u>pakkaTal – caumiya<u>n</u> – amiztu etu – kazaik kuuttiyin kaatal – icaiyamutu – tamizi<u>n</u>pam – poṅkal vaazttuk kuyil – paaratitaca<u>n</u> kataikaL – tee<u>n</u>aruvi – taayi<u>n</u> meelaaNai – iLaiñar ilakkiyam – paaratitaca<u>n</u> naaTakaṅkaL – kuRiñcittiTTu – kaNNaki puRaTcikkaappiyam – maNimeekalai veNpaa – paaratitaca<u>n</u> pa<u>n</u>maNittiraL – piciraantaiyaar – kaataRpaaTalkaL – kuyil paaTalkaL – tamizukku amute<u>n</u>Ru peer- – oru taayi<u>n</u> uLLam makizntatu – naaL malarkaL – pukaz malarkaL – talaimalai

kaNTa teevar – vantavar moziyaa centamizc celvamaa – kooyil irukooNankaL – eezaikaL cirikkiRaarkaL – paaTTukku ilakkaNam – cirikkum cintanaikaL – keeTTalum kiLattalum – maanuTam pooRRu – ulakukkoor aintozukkam

(ca.cu.ilango, paaratitacan naaTakankaL)

4. Ilavarasu,R., intiya viTutalai iyakkattil paaratitacan p.3

5. Ibid p.100

6. Vanidasan, ciritta nuNaa, p.66

7. Balasubramanian, M.P., 'vaaNitaacan kavitaikaL – oru paarvai' kavinareeRu vaaNitaacanaar ninaivu malar p.27

8. Dhandayudam,R., 'taRkaalat tamizilakkiyam' 2nd edition, p.66

9. Vanidasan, 'toTuvaanam' p.15,46

10. Vanidasan, 'vaaNitaacan kavitaikaL' p.65

11. Vanidasan, 'toTuvaanam' p.42

12. Bharatiyar, 'paaratiyaar kavitaikaL' p.211

13. Vanidasan, 'vaaNitaacan kavitaikaL' p.114

14. Ibid p.20

15. Ibid p.115

16. Vanidasan, 'ponkal paricu' p.18

17. Ilango Adigal, 'cilappatikaaram' p.538

18. Vanidasan, 'paaTTarankap paaTalkaL' p.12

19. Ibid p.22

20. Varadarajan,M, 'The treatment of nature in Sangam literature' p.12

21. Vanidasan, 'paaTTarankap paaTalkaL' p.6-7

22. aaciriyar nencam, June 1979 p.15

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LITERARY CONTENT

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LANGUAGE

Language is a tool through which one can express his basic ideas and thoughts. The primitive men used some signs and meaningless sounds to interact among themselves. In the course of time, the system of communication developed a variety of graphical representations depending upon the geographical and environmental variations; however these representations were based on what is known as phonetic system of the language. This view is expressed in the following poem of a Puducherry poet.

mozi enRaal olikkuRipp taanee niiril
muTTaiyiTum miin kuuTTam karuttaik kaaTTa
vaziyaaka olikkurippai vazankum taanee (1)

[Language is a phonetic representation of ideas; even a fish in the water makes some sound to express its intention.]

mozi vaLarcci (Language development)

There are several equivalents to the term 'word' in Tamil; some of them are 'col', 'kiLavi', 'patam', etc. Language is not a creation by any individual on a particular day. It is an evolution and the growth of a language during several centuries make it to be called as a developed one (2). According to Caldwell, language is the instinct of a rational being (3). Freud is of the opinion that language elevates the human being from the level of animal to that of spiritual being (4). In fact there is no difference between a dumb and an animal as far as muteness is concerned.

There are several languages in the world varying from place to place and group to group, though all of them do the same function. It is absurd to say one language is superior and the other is inferior. Is there any meaning if the people speaking different languages quarrel among themselves in the name of language? A poet asks and answers this question in the following verse:

peecum mozikaL pakaimai vaLarttaal
uumai vaazkkai nanRu
peetam kaaTTum manita manattai
maaRRa veeNTum nanRu (5)

[It could be better for all to become speechless instead of quarreling in the name of language. The human minds, which cultivate such disputes, must be changed.]

Tamil poets have no animosity with other languages; on the contrary they respect all languages in the world. This can be understood from the poetic work of Bharati that is given below:

piRa naaTTu nallaRiñar caattirankaL
tamiz moziyil peyarttal veeNTum (6)

[All literary works of excellence from other languages must be translated into Tamil.]

Even to know the merit of one's own mother tongue, he must learn some other languages for the sake of comparison. At the same time, acclaiming alien language without giving importance to mother tongue is a treacherous attitude and is similar to a son being disloyal to his mother. The author of the poetic work 'ezuka tamizinamee' (O! Tamil race, arise) attacks such behaviour in his following poem.

inta maNNil vaLarnta
iniya moziyai otukkiviTTu
vanta moziyai varaveeRkum
vaaymai keTTa tamizinamee (7)

[O! Tamil race, while rejecting your mother tongue you are welcoming an alien language. Are you so much ungrateful?]

mozittonmai (Antiquity of language)

Though there are thousands of languages in the world, only a few tongues still are alive; Tamil is one among those few. Moreover, no one is able to ascertain the age of Tamil. Bharati elucidates the antiquity of Tamil in the following poem:

to̱nRu nikazntata̱naittaiyum uNarntiTum
cuuzkalai vaaNarkaLum – ivaL
e̱nRu piRantavaL e̱nRuNaraata iyalpinaLaam (8)

[The scholars who are capable of deciding the age of even very ancient occurrences are unable to estimate the origin of Tamil.]

Tamil was supposed to have spoken throughout India before the arrival of Aryans. Afterwards they came to India through Kaiber and Bolen passes and a battle between the Aryans and the native Dravidians took place; the Tamil speaking Dravidians were pushed to south to concentrate on the entire Deccan Plateau (9). This is the perception of the historians.

According to mythology, Lord Shiva taught Tamil to the sage Agastya and sent him to south to spread the language. Abidana Chintamani, a thesaurus is also of the view that Tamil was once spoken in the entire Indian sub-continent and then it was restricted to the present Tamilnadu only.

Tamil, during Kalapra and Pallava period, was admired with Sanskrit and after 14th century with English; still Tamil has not lost its individuality. Tamil speaking society, which speaks the oldest language of the world, has every right to have attachment and bondage towards its language. This is what is emphasized in the following poem:

ulaka mutal mozi
urimai e̱num mozi
uTaiya tamizi̱nam niitaa̱noo
ulaka mutali̱nam
tamizar e̱num pukaz
uTaiya uyiri̱nam niitaa̱noo (10)

[Your language is the first and the oldest in the world. You belong to the ancient race of the world. Don't you know this fact?]

If Tamil is not protected and learnt by Tamils, what will happen? Bharati answers this question.

mellttamizini caakum – puvi miitil
piRamozi meevum (11)

[Slowly Tamil will die and disappear while other languages dominate Tamils.]

Tamil thus will slowly disappear. Hence it is the duty of the people to develop their language on par with the improved languages of the world. Another poet asks the Tamils to shun the inferiority complex about their language and to strain for its growth.

ulavu mozi piRa
uyarvu enum manam
uTaiya ciRumaiyum unakkeenoo
uyarvu tamiz peRa
uriya kaTamaikaL
puriya manam ilaiyeenoo (12)

[Why do you think other languages are superior and yours is inferior? Don't you have the duty to strive hard in improving your language?]

Yet another poet requests the Tamils to sing the song of rejuvenation.

muukkaik kizittu varum muzuttummal pool kavitai
ezutiTavee vaaruṅkaL ezuccippaa taaruṅkaL (13)

[Come on, present the spontaneous poems and sing the songs of rejuvenation and renaissance.]

Another poet of Puducherry unfolds the literary excellence and antiquity of Tamil in detail as mentioned herewith:

…………………. ivvulakil
enRu piRantavaL enRuNaravoNNaataaL
manRil ciRantavaL maaRaa iLamaiyavaL
kaalil cilampum kavin iTayil maNimeekalaiyum
kaiyil vaLaiyum kazuttil cintaamaNiyum

ney kuNTalamum meeriya oNkuRaLoon
uyyum moziyinilee oppilaac cankattuc
caanRoor pukazkkuriyavaL (14)

[The age of Tamil is unknown, but Tamil still continues to be young and juvenile. Her legs are adorned with 'cilappatikaaram', here waist with 'maNimeekalai', her hands are graced with 'vaLaiyaapati', neck with 'cintaamaNi' and ears with 'kuNTalakeeci'. Further Tamil is gifted with excellent works of 'Tirukkural' and 'cankam' literature.]

The poet is of the opinion that Tamil has literary works in abundance, which is the reason for its productiveness and luxuriance.

The present state of the language

Tamil not withstanding its literary wealth struggles for its survival. The reason for its exertion, as per the following poetic work, is the people's craze for foreign languages and their being dishonest.

naaNayam illai
narikkuNam ellai
tamizukkut tollai
tarukinRa piLLai
ivan pakaikkoo viruntu
itaRkilaiyoo maruntu? (15)

[People lack honesty; they give trouble to the growth of Tamil; they betray their language and thereby offer feast for their enemies; is there no medicine for this pathetic situation?]

The politicians, officials, traders, general public and all of them are responsible for the present state of Tamil language. They pay only lip sympathy to their language. Many of those who speak about the development of Tamil on the platform enjoy their children speaking an alien language. The following poem condemns the mean mentality of Tamils and their fake love towards their mother tongue:

koLLaiyiTavee koLkai
kuRikkooLoo tannalankaL

kuLLamanam koNTaarkkee
koTipiTikkum camutaayam
uLLa tamizee vaazkkai
uRavellaam kavitaiyuTan
kaLLamaRiyaa nilaiyai
kaLippenRu vaazntuviTu (16)

Language Developers

At present Tamil needs to be developed. Because of the admixture of several foreign terms, the purity of Tamil is getting lost and this tendency must be arrested. At the same time, it must be kept in mind that the coinage of Tamil vocabulary for all concepts is an impossible task. Wherever, therefore, it is feasible and essential we need to go for pure terminology. The following couplet reveals this view:

tuuya tamizukkut toNTu puripavarait
taayenap pooRRal talai (17)

[One who contributes for the development of pure Tamil must be revered as a mother.]

It does not, however, mean we should be against modernism and be satisfied with only the past glory as mentioned in the poem given below:

pazamaip peeccai viTTiTuvaay
paatai taniyee vakuttiTuvaay
vizaavum kuuttum viTTozintu
viLaiyum veRRi kaaNa ezu (18)

[Abandon the conservatism; form a new path; don't get satisfied with vain show and being vocal; work hard to achieve success.]

Those who struggle for the development of Tamil must know the worth and eminence of the language.

ulakamozikaLuL uyarntu toonRum
kalaṅkarai viLakkam; karuttupputaiyal

eṅkaL uyirum eṅkaL uTalum
eṅkaL poruLum eṅkaL tamizukkee (19)

[Among the world languages Tamil seems to be a lighthouse and a treasure hose of knowledge. One, therefore, can sacrifice everything including life, flesh, material, etc. for its protection.]

The following poem wants to educate the people who are unaware of their native language:

uyirukku uyiraanatu mozitaanaTaa – atai
uNaraamal nii vaazntaal pizaitaanaTaa (20)

[Language is your life, body, mind and everything; if you are unaware of it, it will be slanderous and abusive for you.]

Struggle for language

There is a struggle to keep our language alive. The fight is not between two languages but between the supporters and the opponents of the improvement of Tamil language. It is ironical that the Government order instructing all the officials to place their signatories in Tamil is issued in English. It is sarcastic that those who shout on the height of the tower for the cause of Tamil are running behind some foreign language. The following lines expose their hypocrisy:

kaayntatee namakkellaam centamiz uNarvee
caayntatee puRapporuL viLaitta maanam
aaTcciyil aruntamiz amarntee uLataa?
maaTci tamizkkiTam maNNil uNTaa (21)

[People have no attachment towards their Tamil language; our dignity and honour are at stake; is our language placed in the administration? Is there respect to our language on earth?]

When will Tamils get happiness? It is possible only when Tamil language gets due share in its land.

viTikinRa eziRkaalai namakkaakumaa – tamiz
viTutalaiyil nammuLLam kaLippaakumaa? (22)

[Will tomorrow be ours? Will our mind be happy by seeing the liberation of Tamil?]

It is ridiculous that even those who studied Tamil, survive by it and teach that language hesitate to sign in Tamil, which is condemned in the below mentioned poem:

naRRamizil kaiyoppam iTuvataRkum
naaNukinRa tamizppulavar ceykai nanRu (23)

[Even the Tamil teachers are ashamed to sign their name in Tamil. What a pity!]

Tamil medium education

The improvement of a society depends upon the education and the language through which it is given (24). The medium of instruction must be the mother tongue. The modern discoveries and inventions made by Tamil speaking people are almost nil. The reason is the present day Tamil speaking society gets the education through an alien language. If the medium of instruction is a language other than the mother tongue, it may help to seek job but not education in its real sense. Japan, which poses a challenge to the entire world by its new inventions through its native language, is the best example to prove the relevance of mother tongue in imparting education. The mother tongue education must therefore be encouraged. However, the following poetical works comments the present day situation of Tamilnadu in this field:

tamizkkalvi tanil naaTTam tamizarkkillai
tamiz makkaL payilvatilum tamizee illai (25)

[Tamils are not interested in providing education to their children in their mother tongue.]

aaṅkilattai araciyalil kaNTaan ooṅkum
aalayattil vaTamoziyaik kaNTaan paarum
tiiṅkilaa icaiyarankil teluṅkaik kaNTaan
paaṅkuTaiya putuvaiyilee pireñcin aaTci
koTi kaTTippaRappataiyum kaNTaan aanaal

taanku pukaz eettukinRa tamizai intat
tamizakattin tamiztteruvil kaNTaanillai (26)

[English is dominating in politics and administration; Sanskrit in temples; Telugu in music concerts. In Pondicherry, French is felt everywhere. In Tamilnadu what is not to be found is Tamil.]

The programmes of television and radio as mentioned below are no way different.

centamiz naaTTiniR cellaa moziyinai
muntiyee kaaTTum muRaiyil tolaikkaaTci (27)

[The public media of information and broadcasting in Tamilnadu give more importance to an obsolete language than Tamil.]

The following poem, therefore, gives a call to the people of Tamilnadu to give prominence to their language:

kalvi tamizvazi kaRkap puRappaTuvaay
vellum tamizukku veeNTum ariyaNai (28)

[Learn everything through your mother tongue Tamil and give the position of ruling to your language.]

Enemies of our language

The enemies of a particular language will normally be those who speak some other languages. As far as Tamil is considered, its first and foremost enemies are Tamils themselves. The following two poems illustrate the same view:

tamizakattil tamizkkuTiyil piRantuviTTa
tamizarkaLee tamizukkup pakaivaraakit
tamizakattil tamizaalee pizaittu vanta
taranke TTa makkalaip paaveentan kaNTaan (29)

[The people born in Tamilnadu and to Tamil speaking parents become enemies to their language Tamil. Bharatidasan saw such sub-standard people.]

tamizaic colli vaLarkkinRaan
takuporuL atanaal kuvikkinRaan
tamiz aaTci enkinRaan
tamizait tanakkaay kolkinRaan (30)

[Those who occupy the highest position in the name of Tamil and become rich by using Tamil do not hesitate to destroy the language.]

Even the educated Tamils lack attachment and identification with their language; after climbing to the highest place, they kick the ladder.

The following poem satirically illustrates the position of Tamil:

oo! Tamizee, nii tamizan
manatil maTTumtaan
iraNTaam iTattaip
peRRuLLaay
ena ninaitteen
pazaiya peeppar kaTaikkaaranin
eTai vilaiyil kuuTavaa? (31)

[O! Tamil, you occupy the second place not only in the hearts of Tamils, but also in the old paper mart.]

The Tamils should strive hard to see that their language is used in all fields like education, administration, science, technology and so on. The poem mentioned below says what ought to be done.

aruṅkalai palavum aakkiTu tamizil
aRiviyal mutalaay putukkiTu tamizil
varuṅkumukaayam vaaztal veeNTi
vaiya ilakkiyam vazaṅkiTu tamizil (32)

[All fine arts must be provided to the people in Tamil; scientific facts should be given to Tamils in their language; they are essential pre-requisites for the improvement for future Tamil society.]

The aforesaid discussion in this chapter involves the views and thoughts of Pondicherry poets on the language development, antiquity of language, the present state of the language, language developers, its enemies and what must be the future course of action.

WOMANHOOD

There seems to be several definitions for womanhood. Sociologists considered woman as a property; the patriarchal society regarded her as a source for sexual pleasure. With hardly any exception, woman in the entire world was treated as a transferable commodity. During war she was taken away by the enemies; she was given as a presentation; she even happened to be a bet in gambling (33).

The concept of considering woman as a possession continued to remain till the beginning of the present century. In these situation individuals like Vedanayagam Pillai, Bharati, Bharatidasan, Thiru.vi.ka and the organisations like Dravidian Movement, Socialists and Communists entered the scene and started educating the people in Tamilnadu. They encouraged women literacy, widow marriage, shunning child marriage, avoidance of dowry, etc. and struggled for the welfare of women; the plight has now considerably changed to the extent that women themselves are fighting for their cause.

But the contribution made by men of literature in women's liberation is unique and outstanding. Vedanayagam Pillai says that the birth of woman is actually due to a good fortune. Another poet Desika Vinayakam Pillai in his following poem says:

maṅkaiyaraakap piRappataRkee nalla maatavam
ceytiTal veeNTumammaa
paṅkaiyak kainalam paarttaLavee ippaaril
aRaṅkaL vaLarutammaa

[It is divine austerity to take birth as a woman; ethical and religious values grow only through her hands.]

From childhood, woman grows as a grace and merciful mother and exhibits her unselfishness. Freud in his work says that woman is a fascinating creature of God; she is physically soft, ready to be submissive and hence she never considers herself equal to man (34). Bharati on the other hand wants woman to be bold and offensive against the evils:

nimirnta nannaTai; neerkoNTa paarvai
nilattil yaarkkum ancaata timirnta naanac
cerukkum iruppataal cemmaimaatar
tiRampu vatillaiyaam (35)

[The ladies who have straight walk, direct vision, fearlessness, boldness, wisdom and knowledge will never commit mistakes.]

On the footsteps of Bharati, his disciple Bharatidasan in a lullaby to female child sings as mentioned below:

vaNmai uyarvu manitar nalamellaam
peNmaiyinaal uNTenRu peecavanta peNNazakee
naayenRu peNNai navilvaarkkum ippuvikkut
taayenTu kaaTTat tamizarkku vaayttavaLee (36)

[O! lovely baby! People get all benefits, fineness, and well being through women; you are going to illustrate that women are not dogs as scolded by they are mothers of the human being.]

World of women

Bharatidasan, the native poet of Puducherry wrote several works on women and their improvement. His poetic compilation includes the following:

peNkaLaippaRRi pernaaTshaa (Bernardshaw on women)
kaimmaippazi (Abusing widows)
kaimmaikkoTumai (Severity of widowhood)
muuTattirumaNam (Absurd marriage)
ezucciyuRRa peNkaL (Upsurged women)
kuzantai maNattin koTumai (Severity of child marriage)

kaimmaittuyar (Misery of widowhood)
kaimmai niikkam (Removal of widowhood)
peNkuzantai taalaaTTu (A lullaby song to female child)

Bharatidasan condemned in no uncertain terms the brutal habit of shaving women's head on their husband's death and the barbaric custom of burning womenfolk alive in the funeral pyre of their husbands. He further says in the following poem that our nation was enslaved due to the captivity of women within the four walls of the house.

peNNaTimait tiirumaTTum peecun tirunaaTTu
maNNaTimait tiirntu varutal muyaRkompee (37)

[Unless women are liberated, it is impossible to achieve the freedom of our country.]

Bharatidasan's poem admires every stage of womanhood from its childhood. In his lullaby to female child he sings as follows:

muuTattanattin muTainaaRRam pookkak
kaaTu kamaza varum kaRpuurappeTTakamee (38)

[You are equal to camphor to eradicate the dirty smell of social superstitions.]

Ours is a society in which woman was considered as a devil. Even today thee is a tendency to avoid female children in many families. It is not uncommon to see that female infants, after birth, are poisoned. To prevent such habits the government has to announce a scheme of 'Government Cradles' where the unwanted female babies may be handed over.

As we know, our social set up is based on rigid caste system, which too was disapproved by the poet. Bharatidasan believes that it can be banished only by womenfolk.

veeNTaata caati iruTTu veLuppataRkut
tuuNTaa viLakkaayt tulankum perumaaTTi (39)

[The female child is a powerful illumination to remove the unnecessary darkness of caste system.]

Women education

Bharatidasan is of the view that one educates woman is equal to ten schooled male members. His following song explains the necessity of female literacy.

peNkaLukkuk kalvi veeNTum
kuTittanam peeNutaRkee

[The education for female members of the family is essential to nurture and maintain the family itself.]

Bharatidasan further considers that a good family is an university; if that institution is to be developed the women literacy is a must; it will further enable her to maintain the literacy of her children too; otherwise there is every chance of her children remain illiterates.

kalviyillaata penkaL
kaLar nilam annilattil
pul viLaintiTalaam nalla
putalvarkaL viLaivatillai (40)

[The illiterate women are barren lands; they may yield grass like useless children but not clever ones.]

Even now the female members of some families are prevented to attend school after attaining puberty; parents are more interested to conduct their marriage instead of allowing them to complete their education. Ilakkiyan, a follower of Bharatidasan condemns this attitude in the following poem.

peNNaaL paTittatu pootum; inimeelum
kaNNaay vaLarttiTTa kanniyaip paLLik
kanuppaatee! inta aTuppaTiyaip paarkkaTTum
kalvitannaip peRRee ivalenna kuuRuvaaLo?
kalyaaNam ceytiTuvoom! paiyanaippaarttiTuvoom
enkinRa peeccellaam innum irukkinRatee
en ceyvoom? Manpataitaan maaRRam peRaatoo! (41)

["She attained puberty; what she studied so far is enough; don't send her to school hereafter; if she studies more we don't know what she will do afterwards; let her look after the kitchen; let us also search for a bride groom and conduct her marriage." What a pity! Such discussions are still going on! Will the plight woman not change?]

Tamilvel, another disciple of Bharatidasan considers that female literacy is a gateway to the liberation of the womenfolk as well as to the society on the whole. The woman education certainly ushers the disappearance of social evils like illiteracy, slavery, falsehood, rivalry, foolishness, irrationality and so on. The poet in his following verse requests male members of the society to help for women education.

aaTavar tam aTimaikaLaay vaaznta peNkaL
avala nilaiyooTa vaziyuraittaan kalvi
teeTariya celvattai irupaalarkkum
terintaLittaal naaTu vaLarum (42)

[Men should help their womenfolk to become learned. If there is no sex bias in the field of education, the national development will soon be achieved.]

Another follower of Bharatidasan by name Arimathi Tennagan strongly advocates for the development of women's education in his following poem:

maNmiitu viLainta payir manitar enRaal
makizccikkum tuyarukkum poRuppu maNNee!
kaNmiitu ii moyttaal viralkaL aintum
kaiyaakac ceerntooTTum purintaal pootum (43)

[The yield of the crop depends upon the fertility of the land; so is the case with the children and their parents. If there are flies on our eyes the five fingers of the hand join together to drive them away; similarly all should unite and remove the illiteracy.]

All the poets of Puducherry are supportive of women's education and their improvement in the society. Another poem of Bharatidasan, which is given below, supports the views of all the poets.

paTiyaata peNNinaal tiimai – enna
payan viLaippaal anta uumai? (44)

[The illiterate woman is equal to a dumb and it will be bad to the community.]

Women slavery

Woman was and is considered as a thing of beauty, joy forever and nothing more. Bharati and subsequently his disciple Bharatidasan first condemned this tendency. The latter has said in one of his poems that woman is equal to a fertile land.

pulanaRRa peetaiyaay peNNaic ceytaay – an
nilam viLaitta paiṅkuuz nilaimaiyum ammaTTee (45)

[If woman grows non-sensibly, her offsprings will also become stupid as the growth of the crop depends on its land.]

Further the poet wants that woman must have freedom in the family for its very development.

uumaiyenRu peNNai uraikkumaTTum
uLLaTaṅkum aanma nilaitaan aaTavarkkum uNTu (46)

[As long as women are considered as mute beings, the improvement of men will also be not possible.]

Though sexually different, both men and women are human beings only; women too must have all privileges that are possessed by men and hence there needs no sexual bias. Bharatidasan wishes that members of both the sexes must unite themselves by means of inclination and kindness.

peNkaLum aaNkaLtaamum
peruntamiz naaTu tannil
taNkaTal nikartta anpaal
camaanattar aanaar (47)

[Both men and women in Tamilnadu become united with a flood of affection and love.]

On the footsteps of Bharati and Bharatidasan, all poets of Puducherry disapprove and condemn women slavery with no inhibition whatsoever. Ilakkiyan's poem is furnished herewith as an example:

peNNalamee ciRantatenRu peecuvoomee
maNNatanil peNNiRkee perumaiyuNTu
pinnaaLil aTimaiyuRRu vaazntataalee
peetamaiyum aRiyaamai izivum eeRRaar
ezilviLankum peNNinattaik kaakka veeNTi
eeRRatoru kuTumba nalamum eeRkaveeNTum
kuzimuyalaay vaazntirukkum peNkaLellaam
kuvalayattil pukazmaNiyaay uyartal veeNTum (48)

[Let us speak the necessity of women's wellbeing; woman is an excellent creation on the earth; due to the evils of women's slavery, they became illiterates; the welfare of the family depends upon the improvement of womenfolk; hence they should be placed in a position of exaltation and dignity.]

Dowry

Another harmful evil in Tamil society is the demand of dowry. Initially, the bridegroom used to give gold to the bride for getting married; but later the system became interchanged due to various reasons like women's illiteracy, increase in female population and so on.

Whatever may be the reasons both the acceptance and demand of dowry are uncivilized and inhuman. The dowry system leads to intentional abortion by pregnant women if they carry female babies and deliberate killing of female children. The proverb, "Even a king if he has five daughters, will turn to be a beggar", is an indication to the amount of grief and suffereing experienced by the parents of female children. The marriage of the ladies depends upon the economic status of their parents. Only when the indecency of demanding money and materials for marriage is removed, womenfolk will be free from troubles and harassment. Many poets of Puducherry condemned this dowry system in their poetic works. The following is an example:

varataTcanaiyaal vataipaTum kanni
eriyaal iṅkee eripaTum koTumaiyaip
paarttum uRaṅkap paNTaaramoo nii
paavalan azaikkinReen paTaiyuTan
aavalaay vaa vaa arimaa pooRRavee (49)

[The poet asks men whether they can tolerate and be inept to allow the self-immolation of their wives for not able to bring dowry. He further asks the youth force to raise their voice like a lion against the dowry system.]

Another poet laments that even the human values are assessed on the basis of wealth.

peNkaLin kaRpum
aaNin aRivum
kaacai vaittee
kaNakkiTappaTum (50)

[The virtue of women and knowledge of men are also assessed on the basis of the money they possess.]

Dowry is one of the most reactionary aspects of the society. If the marriage is conducted giving importance to money, then the life of the couple will be deceptive and worthless. It is unfortunate that the parents too, to some extent, encourage this evil. As soon as they gave birth to a daughter, the parents start saving money to give dowry and thereby indirectly encourage this evil system. One of the poets of Puducherry ridicules the hypocrisy of the parents in the following poem.

peN piRakkumpootee peruñcottu ezuti vaittu
maNpiRanta maappiLLaikku eelam viTukinRaar
caati ozippatenac caaRRukinRaar maappiLLai
tootenRaal tottukinRaar. tuu! tuu! tuu! (51)

[Immediately after the birth of a daughter, the parents start grabbing wealth to bid for a suitable bridegroom for her. The parents further change their views on castism are according to their convenience. What a shame!]

Even the husbands, on the advice of their parents, behave harshly and inhumanly with wives. Another poet of Puducherry proscribes this attitude and its repercussions in the following poem.

vanca manattaal vataikkinRaar manaiyaaLai
taay tantai coRkeeTTut tan conta manaiyaaLai
peeyaay ulukkukinRaar; peetaiyinai vaaTTukinRaar
anRaaTam taRkolaikaL; aaraNanku tiikkuLippu
manRil maNakkoTaiyaal vaazum kulamaatar (52)

[The husbands, on the advice of their parents, treat their wives inhumanly, due to which suicides and self-immolation have become the common scenes and day-to-day events.]

One of the most important reasons for more number of suicides in our country is dowry. What is the solution for it? A poet in his following verse asks the question:

eenkit tavikkinRa eentizaiyaar vaazvutanai
iinku cariceyya eetu vazi tampi? (53)

[What is the remedy to see that women are happy in their lives?]

The answer is simple. Dowry is the root cause for the sufferings of women and it must be removed from the society. There is a law to punish both who accepts and demands dowry; but it must be strictly implemented in letter and spirit. Even individuals, politicians, sociologists and all well wishers of our country should put a joint effort and fight against the evil of dowry.

But unfortunately, many a public men lack sincerity. They think one, speak another and do yet another. A poet of Puducherry in the following verse condemns this hypocrisy:

eppootum kaRpazippaan; veLiyee peNkaL
elloorum taay enpaan turookap paNpaal
uppiTTa nanRi ninai enum collai
orupootum ninaintaRiyaan uNmai collaan (54)

[It is an irony that rapists speak high of womanhood on the platform; there are people, who have no decency, sincerity and never utters truth.]

The literary men of Puducherry, however, are very much excited and agitated against the dowry system and social evils. A number of poems have so far been discussed as illustrations.

CASTISM AND REMOVAL OF UNTOUCHABILITY

Caste

According to anthropologists, the Indian population is an admixture of Dravidian, Aryan, mongoloids and Scithian races (55).

Aryans who came to India a few thousand years ago fought with natives and established their domination. Though Aryans lost their identity and assimilated with local population, it is still not possible to evolve a common culture (56).

The expert's views on castism

1. According to a French scholar Cenard caste is a traditional institution, strictly following the established rituals, ceremonies on occasions like birth, death, marriage, etc.
2. Another scholar Nesfield considers that caste is a division of the society whose members will have no contact with other divisions especially in marriage, consuming food and water, etc.
3. Caste is an association of several families having some common title or name – it is the view of Sir..H.Rislie.
4. According to Hedgar caste is a social group consisting of two aspects, the first being the members of a particular group are having some privileges which are denied to other groups and the next is the members of one group cannot have marital relation with any other group.

The above mentioned discussion is about the caste system of Indian society by different scholars. Now, the caste system has become a hurdle to the development of India and

above all untouchability, the byproduct of caste system continues to be a shameful blemish in our society.

Untouchability

The system of untouchability starts with religious rites of our society. The priest class that conducts these rites naturally occupies the highest strata of our caste-based religion. The concept of untouchability, therefore, continues to remain as an indisposable part of our society (57)

The genesis of caste system

The caste system to have come into being to meet the basic requirements of the members of the group, to help mutually among themselves and to get protection from their enemies. Of course, there are several views about the origin of the caste system. According to encyclopaedia caste system came into existence on the basis of the differences on language, food, habits, physical features, natural environment, occupation and so on (58).

Later these differences were strictly followed and the entire Indian society was divided into 4 major sects, namely, Brahmin, Kshatriya, Vysya and Sudra. The rigid caste system later attacked the economic fabric of the society also. The untouchables, for instance, were forbidden to eat the materials that were supposed to be consumed by only the so-called high caste people. On 1st April 1936, at Savara, the high caste Hindus mercilessly assaulted the untouchables for having taken ghee along with their food. This clearly indicates that even the well-to-do low caste people were not permitted to eat rich food (59).

The growth of caste system

The caste system did not seem to have existed in Indus Valley Civilization and it would have been later addition. But during Sangam era of Tamils, the caste system seemed to have existed in our society, but followed not so rigidly as on today. This view is strengthened by the following 'puRanaanuuRu' poem:

veeRRumai terinta naaRpaaluLLum

kiizppaaloruvan (60)

[Among the four major divisions of the society ......]

Rigidity of caste system

The rigidity of caste system is based on religious rites, which differs from caste to caste. The so-called higher caste has different ritual customs, which are not allowed to be practiced by the low caste members. Further the caste system is based on birth in our religion. Such ritual based divisions are known as 'varNam'(61).

Sociologists say that the profession of the members of a group evolved the caste system on two ways one on the basis of rituals as mentioned above and another by the profession of the members of a group. Whatever may be the argument, the caste system gave birth to the practice of untouchability and its impact is felt even today.

Castes based on occupation

The following titles and denominations clearly indicate the existence of castes based on occupations with which the members are proficient. Some of them are iTaiyar (cowherds), uzavar (farmers), kammiyar (blacksmiths), kuyavar (potmakers), kurumpar (shepherds), taccar (carpentar), paratavar (fishermen), paRaiyar (drum beater), paaNar (singer), porunar (warrior), vaNNaar (Dhoby), vaNikar (merchant), veeTar (hunter), and so on (62).

E.V.Ramasamy and castism

"Religion is a banyan tree accommodating devilish caste system" – it is the view of E.V.Ramasamy, popularly known as 'Periyaar' (the great man). He wanted to completely eradicate the caste set up from our society; it was opposed by the high caste Brahmins in Indian National congress and hence he had to exit from the party.

Subsequently E.V.Ramasamy attempted to unite the non-Brahmin low caste Hindus and give a tough fight against Brahmin domination. He started to oppose tooth and nail the religious works and epics ratify the caste system.

If the low caste Hindus, according to E.V.Ramasamy, want to improve in the society, attain equality and maintain their self-respect they have to raise against Aryan concepts of caste system and prevent its sway over them (63). Further he educated the low cast Hindus to be aware of the fact that on the basis of their caste sub-divisions they fought among themselves and got ruined.

E.V.Ramasamy struggled for the entry of the untouchables into the places of worship. At Vaikkam in Kerala he conducted an agitation over the issue and won the battle. He also fought for the reservation to the non-Brahmin Hindus in government jobs on the basis of their population. Till the end of his life, E.V.Ramasamy toiled for the welfare of depressed, oppressed and suppressed people of non-Brahmin community.

The opponents of caste system in Puducherry

The Dravidian movement founded by E.V.Ramasamy was welcomed in Puducherry too as in Tamilnadu. Like Annadurai, Karunanidi and others in Tamilnadu, in Puducherry too men of literature like Bharatidasan and political leaders like Subbaih gave their unconditional support to E.V.Ramasamy's movement and condemned the evil of caste system. Through the newspaper, magazines and literary works, many scholars fought against communalism and caste hatredness.

Among the literary stalwarts who opposed caste system in Puducherry, Bharatidasan occupies a unique place. He was born and brought up in this region. He rumbled against the communal bigotry as it decelerated the growth and development of the society. The following poem illustrates his anger against the caste system.

iruTTaRaiyil uLLataTaa ulakam caati
irukkinRatenpaanum irukkinRaanee

maruTTukinRa matattalaivar vaazkinRaaree
vaayaTiyum kaiyaTiyum maruivatennaaL (64)

[The land is in utter darkness; people who advocate caste hatredness are still alive; the frightening religious leaders lead a luxurious life; when such chaos and anarchy will disappear?]

He further considers, in the following verse, that religious works and epics will disintegrate the society.

peetam vaLarkkap perum perum puraaNankaL
caaticcaNTai vaLarkkat takka itikaacankaL
kaTTi camutaayattin kaNNavittut taamuNNa
koTTi alakkum kurukkaL kaNakkaRRaar (65)

[The epics will disintegrate the people; the religious works will develop caste hatredness; they will never allow the society to improve; the religious heads and priests who promote and nourish animosity are more in number.]

On the footsteps of Bharatidasan, another poet of Puducherry who waged a war against the caste evil is Arimathi Tennagan. In his 'tamizkkanal' (Tamil fire), he condemns the inhuman habit of untouchability in no uncertain terms in the following two poems:

vaayiRpaTiyil kaal vaittaal iRaivaazum
kooyil karuvaRaitaan koNTirukkum tuuymaikeTum
enRuraittee unnai izittum cinankoLLaa
unnai manitarennil oppeen tamizinamee (66)

[O! Tamil race! You don't get anger and furious when you are insulted by saying that your very entrance into the temple will spoil its holiness and sacredness. You are not at all a human race.]

cuuttiran nii enRee inamaanam cuTTerikkum
tiittiRattaar kaalaTiyil tittippait teeTuvatai
inRuvarai viTTaRiyaa eemaaRum paNpatanaal
konRazippaar inRik kulaintaay tamizinamee (67)

[O! Tamil race! You are humiliated with the term Sudra; still you find sweetness on their feet; this is what the reason for your degradation and deterioration.]

Another poet Devamaindan is of the view that love marriages will minimize the arrogance of caste and wealth.

caati ennumoru neruppum
celvam enRavoru ninaippum
mooti mitikkaaviTTaal – kaatal
maaNpuRRa manpataikkee (68)

[The love marriages will put out the fire of caste and wealth.]

The gravity of caste cruelty

The caste system ultimately paves way for untouchability. It does not allow people to enter the temple even to worship God. A modern poem given below speaks about the indecent treatment towards the devotees

kaRppakirahattil
anumatiyinRi
ceruppu viTum iTattilee
naankaL niruttappaTukiRoom (69)

[We are not allowed to enter into the temple, instead we are asked to stay in a place meant for sandals and foot rests.]

The following poem by Kalladan mentions about the origin and spread of this evil caste system:

naal varuNa peetankaL naaTTil piRantana kaaN
kaalil oru piRappu; kaNTu meel oru piRappu
tooLil piRappum toTaiyil piRappumena
naaLum pala caati nammil pirantana kaaN
veetiyan meeloon viraintu tozil ceyvoon
caatiyil kiizoonaam caaRRum matakkoLkai

niitiyilaak koLkai nilaittatanaal kaNTavarkkum
muntaTimaippaTToom muRaiyaana vaazvizantoom (70)

[The four fold division of society describes that those who were born on the face of the God are Brahmins, on the chest are Kshatriyas, on the thigh are Vysyas and on the feet are the low caste Sudras. It paved way for the Brahmins to escape from manual work and be luxurious while the Sudras have to do the entire manual and laborious jobs. Finally it facilitated the brutal habits of untouchability and slavery to exist.]

The caste system, according to the poet, destroys the entire society:

caati vakutta camaiyam palavakutta
tiitalar camutaayam ciirkeTTuppoonatuvee (71)

[Th society engulfed by caste and religious sectarianism is on the verge of destruction.]

At present even this ugly caste system and fight among themselves sways the so called highly educated people. The following verses are furnished to confirm it:

caatippaTaikaLoo paTTankaL koTukkum – kavitai
caakaram enap pukaz koTikalaip piTikkum (72)

[The caste associations are giving titles to the scholars and praise them on behalf of their castes.]

keeTanaittum tarumenRaan matattin peeraal
kilaittiTTa tiimaikaLai eTutturaittaan (75)

[The religion and caste are the source for all evils in the society.]

The caste free society

The poets create their literary works with some amount of imagination. Whatever is impossible in true life becomes feasible in their imaginative world. No body knows where shall we go after our life, but the poets imagine that we shall reach a casteless world. One such poets of Puducherry in his work 'kaataRkani' (Fruit of love) says as follows:

caavenum paTiyil eeRi
caatiyee illaa naaTTai
meviya ceyti keeTTeen
miku tuyar uRReen (76)

[The hero comes to know that the heroine, after her death, has reached the caste free world.]

The dream of Mahatma Gandhi

Mahatma Gandhi struggled to see India with no caste and religious conflicts; he wanted independence both politically and socially to the people of our country. According to him social liberation is that no individual should be treated, as a slave and individual freedom must be protected. Mahatma Gandhi's expectations still remains to be distant dream, which is expressed, in the following poem:

caati vakutta camayam pala vakattu
tiitaal camutaayam ciir keTTup poonatuvee
aaNTaaNTuk kaalam acaiyaatiruntu vanta
tiiNTaamaip pookkat tinam uzaittaar nam kaanti
caati ilaiyenRu caaRRip palavakaiyil
niiti eTutturaittaar neeraar vaziyuraittaar (77)

[The society is spoiled by the introduction of several castes and religions; Mahatma Gandhi struggled hard to remove the social evils like caste discrimination and untouchability; he preached moral, spiritual and ethical values to the mass.]

The present day society uses different scales such as wealth, culture, cleanliness, dressing, food habits, etc. to define high caste and low caste. But all of them seem to be meaningless. This concept is emphasized in the under mentioned verse:

inaṅkaLilee taaznta inam enpataRkoor
ellaiyena uLLatoo? collukinRa
manaṅkaLilee taazviruntaal taazvee toonRum
matiyatanaip peRuvareel uyarvee toonRum (78)

[Is there any demarcation to differentiate between low caste and high caste? If one's mind is mean and wretched he will consider others, as low, otherwise he will respect everyone as equal.]

The human birth has no differences; it makes no sense to discriminate the people on the basis of their birth. Another poet regrets and enrages to see the caste variations among human beings in the following poems:

uyarvum taazvum uyirukkillai
uNmai purintaayaa? (79)

[Is it not true that the high and low are not applicable to life?]

maTamaiyenum nañcai maRupaTiyum paayccap
paTameTuttiiṅkup patuṅki varukiRatu
tantai periyaar taTikoNTaTittapinnum
paarppaniiyam paayntu varukiRatu eccarikkai (80)

[The foolish caste system raises its poisonous hood like a cobra; even after E.V.Ramasamy's beatings with his stick, the cobra like Brahminism bounces back, beware!]

The Tamil poets since Bharatiar advice children not to give any significance to the caste / communal theory. Bharatiyar wrote children poems on the absurdity of caste variations. In the same way Ilakkiyan in his following poem advises the children to ignore the caste differences:

caati enpaar perum puRRu
caarnta matattai nii akaRRu
ooti uNaraarai eRRu
uNmaiyaaLaraip paRRu (81)

[Ignore the religion, which has the cancerous caste disparities; neglect the uncivilized caste supporters and follow the truly educated ones.]

Ways and means to remove caste system

One should possess the feeling of equality with all beings in the world whether animate or inanimate. Vadalur Ramalinga Swamikal felt annoyed even to see the dried crops; Tamils are expected to have such tender and compassionate feelings. At least if all human beings are treated equally many problems will be solved.

enta uyirum camamenum
uyiriyamee nanRaTaa (82)

[The humanism, which considers all beings equal, is always good.]

Almost all poets are against the cast evils and the cruelty of untouchability. If the country is to be developed it is possible only through the burial of the devilish cast philosophy. Let us look into a poem written in this direction:

camutaayac cintanai naaTTin teevai
carittira maaRRamee inRaiya ceevai
cenRavazi illaamal putiya vazi camaippiir
onRee inamenum ulakaaTci amaippiir
caati veRiyin camaracam peecaNum
cati ceyum vaatattaal tuuyarai eecalum
ivaiyena aakkiya muracenap paaTu
eeRRiTum veRRiyin makizcciyaay aaTu (83)

[The social awareness is today's essential requirement as also a change in the history. Let us not walk in the same old paths; let us form a society where all are equal; let us follow equality and remove cast fanaticism; let the communal conspiracy be defeated and finally let us celebrate the victory.]

Incidentally, the caste is strictly followed by poor and middle class people while the rich and affluent section of the society give least importance to this system. As a poet mentioned, the caste system is admixed with the blood of the Tamils:

caatiyee nii
tamizanin taaz
irattattooTu

kalantu viTTa
cempulap peyal niir (84)

[As mud and water are inseparably mixed together, the caste system is mixed with the blood of low cast Tamils.]

Another couple of poems also deserves to be mentioned here to understand what is going on today in different public conferences:

caatiyillaa camutaayattai
kaaNal onRee kaLippena vaaznta
paaratitaacanaar paTattait tiRantaar
uuree erivataay uLLam erintatu (85)

[Bharatidasan spent his whole life to remove the caste system from the society. When his portrait is displayed, many have felt irritated...........]

aanaal avarkaLoo, oRRumai illaata ovvoru caatiyum
piRppaTToor enum peyaraal kuuTinar
ammaa naaTTil avaravar caati
parappuvar poolee paTankaL tiRantaar (86)

[...but the same people are happy when the portraits of their caste leaders have been displayed in their strife torn caste conferences.]

One among the several reasons for the survival of caste system seems to be the encouragement given by the rulers. The government legalizes and legitimizes the communal based segregations like forward, backward, most backward and scheduled castes. Many castes hoping to get more shares in the government jobs prefer to be known as backward communities. The caste distinctions remained for several centuries must be removed at any cost. One poet says we can do anything to destroy the caste barriers.

eRikinRa viiTTinil iruppavai kaappaaRRa
etu ceyinum kuRaiyum unNToo?
ettanaiyoo muuRRaaNTaay
izinilaiyai uNaraata (87)

[Is it wrong to do anything for the rescue of people from a burning house? So we can fight the caste system out at any caste.]

The rigidity of caste arrangement is due to the strong force of religion. A few in the society, in the name of religion, enslaved the majority. Mahatma Gandhi struggled throughout his life to remove untouchability and religious bigotry. The pain, agony and exertion suffered by Mahatma Gandhi will have some meaning only when the foundations of caste structure is weakened and demolished. Another poem given below ascertains this view:

canku kazuttaaLee! caati ozintaalee
anpu perukum; aRam tazaikkum eṅkeṅkum
inpam nilavum; inavezucci meelooṅkum
camutaaya meenmaikkuc caati ozippee cari (88)

[Only on the expiry of caste system love and affection will grow; ethical values and good conduct will be amplified; bliss and joy will overflow and social development will be possible?]

Intercaste marriage

The intercaste marriage may be one among the several ways and means to weaken the caste rigidity and maintain equality among different castes. A poet of Puducherry region encourages this type of marriage in the following poem:

caati tolaintataa? niiti pizaittataa?
aaNTaan aTimai enum accam tavirntataa?
veeNTaata caatimata maaRRamum ooyntataa?
Innum kalappu maNattiRku etirppuNTu (89)

[Has the caste system been removed? Is the human justice established? Is the difference between the master and the slave reduced? Have the unnecessary religious and caste barriers been curtailed? Still there is so much opposition to intercaste marriage.]

Many scholars of Puducherry including Bharatidasan and Vanidasan support the same opinion. Some of their poems are furnished herewith:

caati camayac cazakkukaL tannalam
tazaikkavee innaaL taazntatu camuukam enRu (90)

[The caste and religious differences are established to maintain the greediness and selfishness of a few individuals.]

muuTacceyalkaLai muRippatum enRoo
aaTum caatiyinai akaRRuvatenRoo
innaaTTin izivukaL niinkiTa
muntivantu ceyalpaTal enRoo (91)

[When shall we get rid of superstitious beliefs? When shall we remove cast systems? When shall we be free from the absurdity and foolishness of this land?]

maNmiitu vaLarnta payir manitar enRaal
makizccikkum tuyarukkum poRuppu maNNee
kaNmiitil ii moyttaal viralkaL aintum
kaiyaakac ceerntooTTum purintaal pootum (92)

[The yield crop depends on the fertility of the land. So is the case with the children and their parents. If there are flies on our eyes, the five fingers of the hand join together to drive them away. Similarly, all shold unite and fight.]

So far, the origin of the caste system, its development, cruelty and evilness, the necessity to eradicate this system, the views of Puducherry poets on this matter, etc. have been discussed in this part.

LABOURERS

As long as the human race was leading a harmonious life with nature everything went on well with little difficulty and no problem. When paddy was cultivated and agriculture was developed, the human beings started becoming selfish and greedy. This, finally resulted in vast majority to do laborious work and a few to exploit others.

Those who undertook manual work and followed honesty and morality in their lives were easily duped while others who committed atrocities, followed rowdism, did unjust actions, and earned wealth by foul means were honoured by the society. A labourer, therefore, was known for his gullibility and getting deceived.

Acquiring individual property is due to neither to the will of God nor historical accident. It is due to the growth of economic production and exchange of commodities (93). Such of those who were interested to possess personal property conspired to exploit others. Initially people worked to earn for their self-livelihood and later they had to work for their masters also. Ironically, those who worked were befooled and hence remained poor while their masters became rich and controllers.

Work

Work involves heart, mind and body to produce goods and enjoy benefits derived from them. The work can further be divided into natural and artificial. The works done with the support of natural environment belonged to the first group while the other group consists of those done with the help of scientific and technical methods. However, all the works yield some products.

The ancient man did farming and cattle breeding to meet the food requirement. Later, he became selfish and wanted to save wealth and materials not only to his self and family but also to his offsprings. He started exploiting the innocent; he became finally a capitalist and wanted others to serve him and tried to enslave them.

uzaikkinRa kuuTTam utiram cinta – ataic
cuvaikkinRa kuuTTam cukam taanenum puumi (94)

[Those who toil spill their blood and the capitalists enjoy on the tillers suffering and labour.]

Labourer

The cunning intelligentsia and capitalists started exploiting the less educated manual workers in yet another way also. They divided the labour class on the basis of their work

and confirmed the division in the name of castes. One who did manual work with wood was known as 'taccan' (carpenter) by caste. Similarly 'paRaiyan' (drumbeater), 'vaNNaan' (dhoby), 'karumaan' (black smith), and many other castes came into being.

This system did not hesitate to force the members of the same caste also to fight among themselves; they became economically weak and sufferers because of their internal fights. A poet of Puducherry advises such people to avoid meanness with their fellow beings:

uyara ninaittaal uyarvaay uyarvaay
oruvaraiyeenum uyarttippaar
ozikka ninaittaal ozivaay ozivaay
ozintavar kaNakkai ninaittuppaar (95)

[If you want to be a great man in the society be noble and helpful to others; instead if you are bad and wicked you will attain the destruction.]

Poor labourer

"There is no slave and the poor in the society". So goes a poem of Bharati. There is no acceptable definition to poverty. One who does not get what he wants is supposed to be a poor man. The poverty may be due to the paucity of wealth, character, culture, etc. But normally poverty means shortage of material and money.

In the capitalist society, the worker does not get what he deserves and thereby he is cheated. He becomes a ladder to elevate the exploiters. This is what is said in the following verse:

evaree yaayinum
eeRRam peRaRkee
eeNi aavaayee - itanai
evarkkum uraippaayee (96)

[You are a ladder to the upliftment of others and thus you are exploited. Let it be known to everybody.]

How is the residence of this poor worker? The following poem answers this question and exhibits his absolute state of poverty.

naankee kuccukaL
naTuvil muunkil
kaaynta ilai muuTu – atuvee
kanaka maNi viiTu (97)

[The house is made out of four sticks, a bamboo in the middle, few dry leaves as the roof; it is a golden house of this poor fellow.]

Cheating

Almost all workers in the entire world are cheated in one way or the other. The exploiters become owners and those who are cheated remain poor and destitute. But the owners must be aware of the fact that if the workers start agitating they cannot withstand and the situation will be volcanic. The following poem suggests the capitalists to give workers their due share and rights.

uzaippavar tuunkuvar ena ninaiyaatee – puliyum
uRankutal uNTu atai maravaatee
poRuppatu naaLai ezuvataRkaaka – niitaan
cirippatum orunaaL azuvataRkaaka
avanum manitan vaazaviTu – nii
aziya ninaittaal vaaTaviTu (98)

[Don't think that workers will always be mild and soft; even the tiger will sleep for sometime; the workers will stand erect if they unable to bear the torture; you may laugh now, but one day you have to weep also; the worker too is a human being and let him also live; otherwise you will have to face the consequences.]

The owners, who are supposed to protect the labourers, behave cunningly and exploit them. Not withstanding his poverty, the worker is gentle and soft. Ironically, one who exploits becomes high and who gets cheated remains poor. The following poetic work describes it.

kaTamai ceypavan uRankiTuvaan
eTuppavan perumitam aTaintiTuvaan
irakkam koLpavan maTintiTuvaan
eeRinoon eeNiyai utaittiTuvaan
eeRRinoon kiizee pataittiTuvaan (99)

[One who does his duty is silent; he who cheats becomes happy; he who has sympathy is depressed; he who has gone up kicks the ladder.]

It is a mockery that the worker's stomach never becomes full while the exploiters want to grab more and more. Such being the case, how a labourer can whole heatedly concentrate on his work? If a single man goes without food, according to Bharati, the entire world must be taken to task. The same view is reflected in the following poem of a Puducherry poet:

uzukiroom vitaittoom taNNiir
uuRRinoom payantaan inkee
azuvatee enRaal maNNai
azippatum niyaayamtaanee (100)

[We plough, plant and supply water to the crop; but our harvest is only the tears; can we keep quiet against the evil?]

Socialism

ellaarkkum ellaam enRiruppataana iTam nookki
nakarukinRatinta vaiyam (101)

[This world is moving towards the concept of everything for all.]

It is the expression of Bharatidasan. There should be no differences among the people in consuming whatever they need; class differences must be removed (102). These differences destroy the whole society.

Even to educate the poor workers, we have to depend on rich people. The following verse clearly exposes the dependence of the poor on the rich.

eezaiyai ezuppak
kavitai tantaalum
kaaciruntaal taanee
acceeRRa muTiyum
mutalaaLittuva mukam paarttuttaan
potuvuTamaip paaTalee
puukka veeNTiyuLLatu (103)

[The poetic works to educate the oppressed people need money to be published and distributed and as such the communist songs also need the support of capitalists for propagation.]

The society, therefore, is under the control of wealthy and rich people. The labour force should not consider, it is their fate and they have to struggle to redeem the society. The following poem establishes the same view.

coompal muRittu cuTarmukam kaaTTi
teemputal ozittu teLivuTan ezuka (104)

[Don't be lazy; work hard and fight against the evil.]

The workers will not always be mild and meek and if they start fighting, the situation will be reversed. This is what Bharatidasan says in the following poem:

ooTapparaayirukkum eezaiyappar
utaiyapparaaki viTTaal oor noTikkuL
ooTappar uyarappar ellaam maaRi
oppappar aakiTuvaar uNarappaa nii (105)

[The master now chases their servants; if the servants retort back, then there will be no differences between them and all will be equal.]

Another poet of Puducherry in the footsteps of Bharatidasan writes as follows:

ellaamee ellaarkum enRu kuurum
iniya potu vuTaimaikku varaveeRpiintaan
pollaata mutalaaLi varkkam inkee

pozutellaam uzaippoorai aTimaiyaakkik
kollamaR kolkinRa pookkai maaRRak
kolaivaaLinai eTaTaa nii enRaan (106)

[All should be treated equally; there should be no slave and master and there must be no exploitation, to achieve this aim there is nothing wrong to use force by even taking the weapons. This is the view of Bharatidasan]

If we can achieve equality by spilling the human blood, the workers need not hesitate to do so. This is what is emphasized in many of the poems, which have been discussed in this part of the thesis.

NATURE

Nature is beyond the imagination of human beings. At the early stage man was afraid of natural phenomena like thunder, rain, storm, fire, earthquake, etc. Later he went to the extent of measuring sea and mountain and he could find the earth being in a global shape. Because of his intuition, man could answer many puzzling questions and solve mysterious problems.

After prolonged research, Darwin published his theory of evolution. According to this theory, the first living being in the world had been single cell amoeba from which, during the course of time, multi celled beings such as plants, animals and human beings evolved. This research is still going on continuously.

Darwin's theory, however, is not accepted intoto especially by religionists. When many beings evolved one after the other, why is further evolution stopped after human beings? For instance, if man is evolved from monkey why so far no other being is evolved from human race? These questions deserve to be answered (107)

Change in nature

We come across several natural calamities such as cyclone, earthquake, hailstorms, volcanoes and so on. Why do they happen? Who is responsible for such natural disasters? The religious men reply that these misfortunes are due to the Almighty god, who is supposed to be omnipotent, omnipresent and omniscient and who can create, protect and destroy the universe. The rationalists on the other hand say that these setbacks are due to natural imbalances and disruptions. Whatever may be the argument non can clearly explain and avoid the creations and destructions in the world.

The poet

The natural happenings in our world are indeed fascinating, attractive and delightful. The poets with their charming imagination present the natural occurrences in attractive and alluring language what is known as poetic works. The following verse from the poem by Kavimani deserves a mention here:

uLLattuLLatu kavitai - inpa
uruveTuppatu kavitai
teLLatteLinta tamizil – uNmai
terintu uraippatu kavitai (108)

[The poem comes from the heart of the poet; the form of the poem provides pleasure and enjoyment; further the style of the poem must be in simple and lucid Tamil and above it must speak truth.]

The poetic works that are strong will be ever lasting while the feeble and weak will disappear. From time immemmorial, the poets contribute their creations on river, mountain, sea, tree, breeze, blood and other natural objects in the world. A poem from 'mukkuuTaRpaLLu' given below speaks abut the flood of a river.

aaRRu veLLam naaLai varat tooRRutee kuRi malai
yaaLa minnal iizaminnal cuuza minnutee

[There is a symptom of heavy rain through which the river will be full of flood; also there is heavy lightening from the directions of Malayalam and Eelam.]

Simplicity of poems

Among the 20th century Tamil poets Bharatiar happens to be the first one to introduce simplicity and frankness in poetic works. His involvement in nature is astonishingly remarkable. Let us look into a sample of his poem:

kaakkai kuruvi eṅkaL caati – niiL
kaTalum malaiyum eṅkaL kuuTTam
nookum ticaiyellaam naamanRi veeRillai
nookka nookkak kaLiyaaTTam (109)

[The sparrows and crows belong to our family; the sea and mountain belong to our group; wherever we go, we come across our people; seeing them is splendid and magnificent.]

Following his footsteps another famous poet Desika Vinayakam Pillai too wrote several songs on nature. The following is an example:

veyiRkeeRRa nizaluNTu
viicum tenRal kaaRRuNTu
kaiyil kampan kaviyuNTu
kalacam niRaiya matuvuNTu
teiva kiitam palavuNTu
terintu paaTa niiyuNTu
vaiyantarumiv vaLaminRi
vaazum corkkam veeRuNToo? (110)

[There is a shadow for sunlight; gentle breeze to enjoy; Kamban's poem for the pleasure of reading; divine songs to utter; you are here to sing them; is there any other heaven than these richness?]

Many poets of Puducherry region also made outstanding literary contributions on nature, the chief among whom is Bharatidasan. His 'azakin cirippu (Smile of beauty) is a praise worthy and remarkable work on nature. Let us consider the following humourous poem from that work as an example:

kiLaiyiniR paampu toṅka vizutenRu kuraṅku toTTu
viLakkinait toTTapiLLai veTukkena kutittataippool

kilaitooRum kutittut taavik kiizuLLa vizutai ellaam
oLippaampaay eNNi eNNi ucci pooyt tanvaal paarkkum (111)

[a snake is hanging on the branch of a banyan tree; a monkey touches it considering it as an ariel root; knowing the fact, the monkey gets afraid, jumps brach after branch, finally reaches the top of the tree and looks back its own tail as a snake.]

Bharatidasan is known for his modern thoughts, newness and novelty. The following poem is given as an example to illustrate this view:

muzumai nilaa azaku nila
muLaittatu viNmeelee – atu
pazamaiyilee putu ninaivu
paayntezuntaaR poole (112)

[The beautiful full moon raises on the sky as if modern thought appears in a conservative mind.]

It is not an exaggeration to say that many poets of Puducherry followed the style, views and content of the poems written by Bharatidasan. He happens to be a guiding star to several poets of this region.

Breeze

Hardly there is any poet who has not written about the gentle breeze. The Saiva saint Appar, when he was imprisoned in lime chamber, prayed the God Shiva and felt as if he was surrounded by a cool and a gentle breeze. The song is as follows:

maacil viiNaiyum maalai matiyamum
viicu tenRalum viinkiLa veenilum
muucu vaNTraip poykaiyum poonRatee
iican entai iNaiyaTi nizalee (113)

[The feet of Lord Shiva is similar to the musical sound of Veena, evening moon, gentle and cool breeze, spring season and tasty water of a pond.]

Another poet in the following poem describes how the breeze makes him to feel happy and delightful.

kuRiñci tavazntu kuLirmukil tooyntu
naRuñcuvaiyil aaTi nati tazuvi – mullai
karumpu malartti atan teen kavizttu
karumpu nanaippaay, aTar ciRaku nankulartti
vaanil paRakka viTTu vaali pTintiTuvaay
teenin inimai mikku tenRalee (114)

[Starting from the mountain, passing through the cloud, taking bath in the river water, accepting the sweetness of sugarcane, travelling in the sky with musical sound and finally the breeze sweeter than honey reaches me.]

Tree

The monsoon often fails and the quantity of rain is insufficient for us. The trees, rain and agriculture are all interdependent. If trees are cut and removed, the land will become desert and no cultivation can take place. The same view is said in the following poem:

viiTTukku viiTu marankaLai vaLarppoom
viitikku viiti amaiya viLaippoom
tooTTam vaippatu toTarpaNiyaakum – itu
toNTu ceyvatil maNimuTiyaakum (115)

[Let us grow trees in each and every house and street; gardening is a continuous process; it is an essential service to the society.]

The main reason for the failure of the monsoon is the destruction of forest wealth. The tree and its shadow happen to be heaven for many during the hot summer. The following verse describes it:

enRum kooTaiyil koTumaiyai vella
iyaRkai annaikku varaveeRpu colla
uLLankai iTattilum oru kiirai vitaippoom
ulakil pañcantaan tarum tiimai citaippoom (116)

[To escapte from the summer heat and to welcome the mother nature, let us plant at least green leaf in every inch of land. It will solve the problems of famine and scarcity.)

A small seed later becomes a huge banyan tree. It protects and gives asylum to hundreds of birds. This is what is to be considered humanism. The following poem expresses the same view:

kiLLaikaL muuRu ilaikaL kooTi
vizutukaL paar cuRRilum atan̲
kiizirukkum nizalil uyirkaL
irukkum makizvu peRRirukkum
aLavillaamal paRantu kiTakkum
aalamarattin̲ muulamaam vitai
aNuvai ninaivil kaaTTum aLavee
atuvee ulaka neeyamaam (117)

[A banyan tree from a small seed has hundreds of branches, thousands of leaves, several ariel roots; it gives protection to hundreds of lives; it is the humanitarianism.]

Rain

There is a Tamil proverb "if rain fails there can be no charity". With the help of trees, rain continues to pour; if there is scarcity for woods, natural calamities cannot be avoided. A poet of Puducherry says so in the following poem:

paTippaTiyaay maraṅkaL – meekam
paTintu varum vazikaL
veTTi veTTic caaykin̲Room, viRakaakki makizkin̲Room
iRaṅkivara mazimaTTum irukkaatu
iyaRkai man̲am niiNTa kaalam poRukkaatu (118)

[Trees are gateway for the clouds and rain; we cut them and use as firewood; if we continue to do so there will be no rain and nature will not tolerate it.]

The importance of rain is emphasised by another poet in the following poem:

vaaninReel cuRarillai tinkaLillai
vaLiyillai mukilillai, mazaiyum illai
teeninReel malarnaaTum vaNTumillai
teviTTaata cuvaiyumillai uNarvumillai
oppillaa vaazvillai uyarvumillai
ulakattil yaatonRumillai, illai (119)

[If there is no honey in the flower, no bees and taste; if there is no sky, there will be no sun, moon, air, cloud and rain; also there is no life and nothing in the world.]

Another poet sings about rain in the poem quoted here under, which can be appreciated for its imaginative skills:

vaana makizccitaan kaNNiirt tuuRaloo
vaay viTTazuvatu mazaiyin miiRaloo
maanam kaattiTa iTiyena veTikkumee
manattin kotippinaal minnalaayt tuTikkumoo (120)

The happiness of sky comes as drizzling; if there is no rain then there will be tears; the honour and dignity sound as thunder and the boiling of human mind appears to be lightening.]

Lake water

A lake in the village is a public property and benefits one and all. The following poem speaks aboout the beauty of lake water:

cittirai tinkaL nilaverikka eeri niir
pattarai maaRRup pacumponnaayt toonRiTumee (121)

[The lake water reflects the full moon of April month and it glitters like pure gold.]

Another poet compares the water of the lake with the heart of the benevolent people in the following verse:

nalloor uLampoola naaLum nalam payantu
ellaarkkum uuTTiya eeriyin ciirmaiyaaic
collil uraittal eLitaamoo (122)

[Is it possible to describe the advantage and merit of the river water which can be compared with the kind and tender heart of charitable people.]

Philosophy of nature

It is very difficult to understand the philosophy of nature. As far as life of living beings are concerned, it is the same for all from an ant to an elephant. This view is described in the following poem:

pan̲aimarattin̲ uyir atupool uyarntatan̲Ru
paRantu varum kocuvin̲uyir kuTTaiyan̲Ru (123)

[The life of palm is not very big nor that of a mosquito too tiny.]

Another poet describes the natural love of mother bird with its chick, in the following poem:

eezaiyaippool iruntaalum iRaiyai uuTTum
eziRpaRavai an̲piRkoor aLavum uNToo? (124)

[The love of mother in a poor family is not low. Can the love and affection of the bird while feeding its chick be measured?]

Some mothers even die naturally as soon as they give birth to their off-springs. This wonder is described in the following poem:

aaziyin cippi maayntuviTum azakiya muttam iintavuTan̲
vaazai kan̲Raal azintuviTum, naNTum atupool azintuviTum (125)

[As soon as the pearl comes out, the shell dies away; so is the case with plantain and crab.]

There are hundreds of enchanting, charming, delightful and fascinating experiences in nature, which, of course, is impossible to list them all. Many poets in all over the world created outstanding literary master pieces on nature to the best of their knowledge and experience. A few of them in Tamil language have been furnished in our discussion.

Footnote:

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2. Velmurugan,S., vaaNitaacan paaTalkaLil urukkaaTci p.3
3. Caldwell, moziyiyal p.41
4. Freud, uLaviyal p.67
5. Arimathi Tennagan, manitam paaTukireen p.27
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9. Sir Ramasamy, apitaana cintaamaNi p.887
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13. Ibid p.106
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39. Ibid, p.23

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43. Arimathi Tennagan, ezuka tamizinamee p.21

44. Bharatidasan, iruNTa viiTu p.6

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48. Ilakkiyan, paaTuka kuyilee p.99

49. Arimathi Tennagan, manitam paaTukirreen p.82

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51. Ilakkiyan, peecum mozikaL p.69

52. Ibid --

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58. KalaikaLañciyam p.561

59. Ambedkar, tiiNTaamai p.59

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90. Arimathi Tennagan, ezuka tamizin̲amee p.41
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92. Selvam,N., camuukaviyal p.6

93.	Andreavo.K.V., Engel's kuTumpam, aracu, taniccottu	p.104
94.	Arimathi Tennagan, manitam paaTukireen	p.52
95.	Ibid	p.32
96.	Ibid	p.83
97.	Ibid	p.56
98.	Arimathi Tennagan, kiLLaikaLee keeLuṅkaL	p.21
99.	Arimathi Tennagan, peecum vizikaL	p.3
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102.	Andreavo, K.V., Engel,s kuTumpam, aracu, taniccottu	p.105
103.	Arimathi Tennagan, kiLarccikaLin kiitai	p.27
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106.	Tamilvel, paaveentan paNpu	p.14
107.	Benjamin, iRaivan maaNpu	p.82
108.	Kavimani Desika Vinayakam Pillai, ilakkiya varalaaRu	p.110
109.	Bharatiyar, paaratiyaar kavitaikaL	p.72
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119.	Arimathi Tennagan, kiLLaikaLee keeLuṅkaL	p.38
120.	Ibid	p.38
121.	Kalladan, peecum vizikaL	p.21

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SUMMARY

SUMMARY

The entire Tamil literary activities in Puducherry after its independence have been evaluated in this work. The gist of each chapter is summarised hereunder:

1. As it is intended to analyse the literary works of Puducherry, its geographical and historical facts have been introduced .

2. Before studying critically the literary works of Puducherry during post-independent era, it is obligatory to know the literatures, literary organisations and journals of its pre-independence period.

3. The impact of political movements of both Tamilnadu and Puducherry on native literary works have been studied. Further the contributions made by these organisations for the evolution of such literatures too are analysed.

4. The entire literary works of Puducherry have been analysed with a bird's eye view.

5. A number of poets and scholars were and are living in Puducherry region. Among them Bharatidasan and Vanidasan are the most important and their contributions are outstanding and note worthy. As such their works are given more importance in our analyses.

6. The theme of literatures which includes 50 years of Puducherry history has been classified and evaluated.

The development of Tamil literary works in Puducherry region is indeed great and remarkable. The form and content of Puducherry literary works are as good as those of Tamilnadu literatures.

In the analysis of growth and development of Puducherry literary activities, the following observations may be made. Though they speak about both and people and the society, their feelings and emotions have not been conveyed in toto. Similarly, the poetic literatures, though include the day to day affairs of the society have not achieved complete success in taking them to the people. But in this regard, the prose works seem to be exceptional to certain extent.

Most of the poetic works have been written following the traditional way. This exhibits the continuity of the Tamil poetic tradition.

On the whole the Tamil literary works in Puducherry developed in such a way that they have their own independent, special and significant history.

Suggested topics for further study

1. A study of Puducherry literatures, both published and unpublished during 20th century.
2. A comprehensive study of novels, short stories, prose literature and translations in Puducherry.
3. A sociological study of literatures and their impact on the culture of Puducherry.

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